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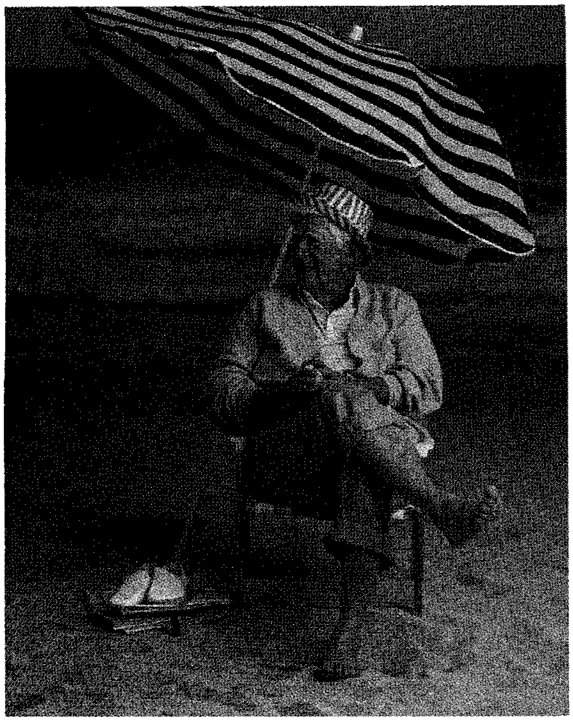

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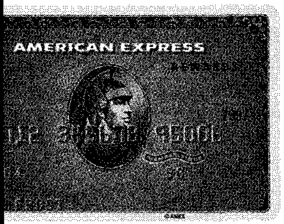

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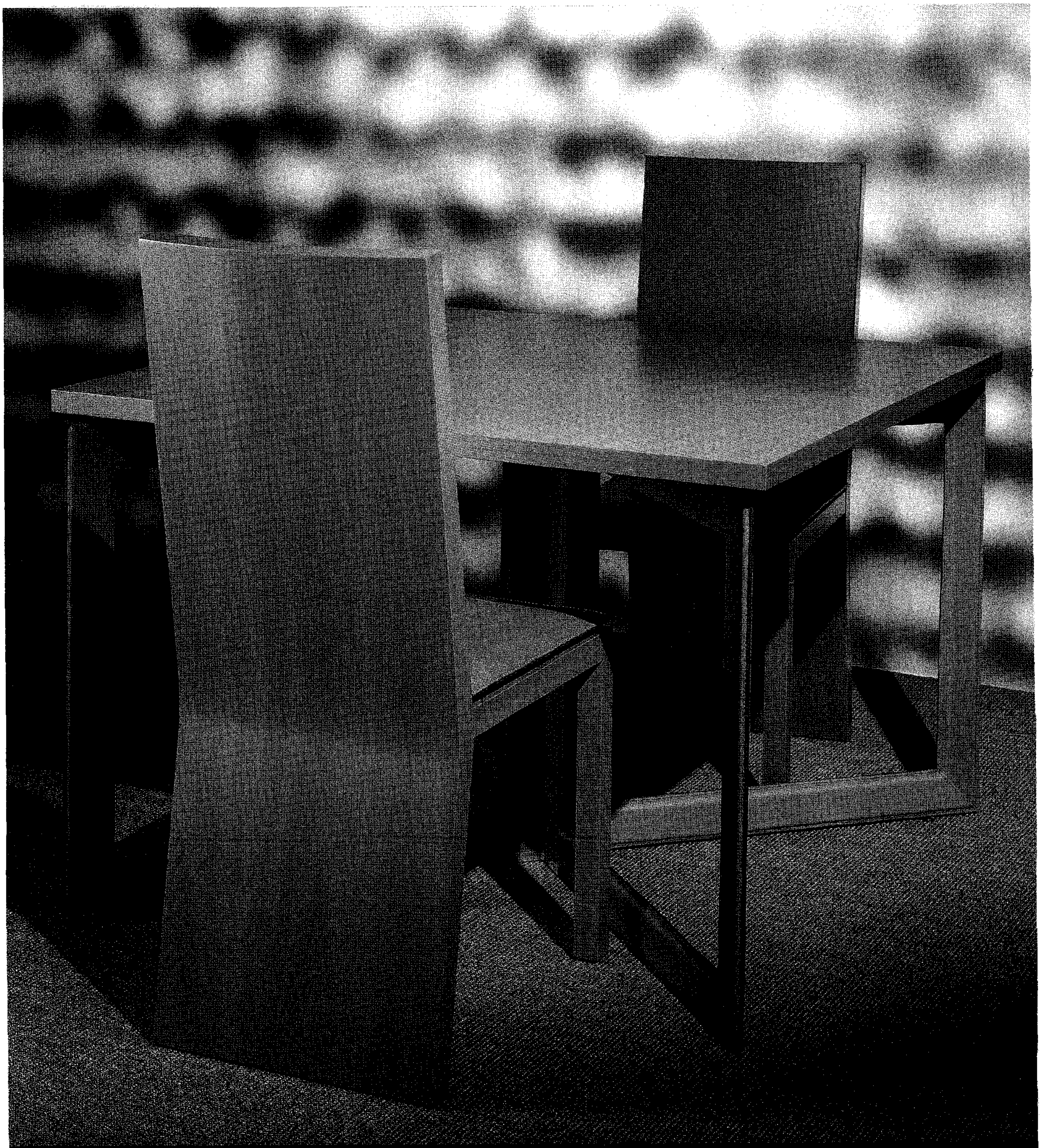

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October 14, 2002—VOL. 35, NO. 35. Periodicals postage paid at New York, New York, and additional mailing offices. *New York* Magazine (ISSN #0028-7369) is published weekly (except for six combined issues: Jan. 21 & 28; Mar. 25 & Apr. 1; June 24 & July 1; July 29 & Aug. 5; Aug. 26 & Sept. 2; and Dec. 23 & 30) by Primedia Magazines Inc., 444 Madison Avenue, New York, NY 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to New York, P.O. Box 420235, Palm Coast, FL 32142-0235. Subscription rates in the U.S. and possessions: 46 issues, $29.90. For subscription assistance, write to New York Magazine Subscription Department, P.O. Box 420235, Palm Coast, FL 32142-0235. Or call 800-678-0900 or 212-447-4749. Printed in the U.S.A.

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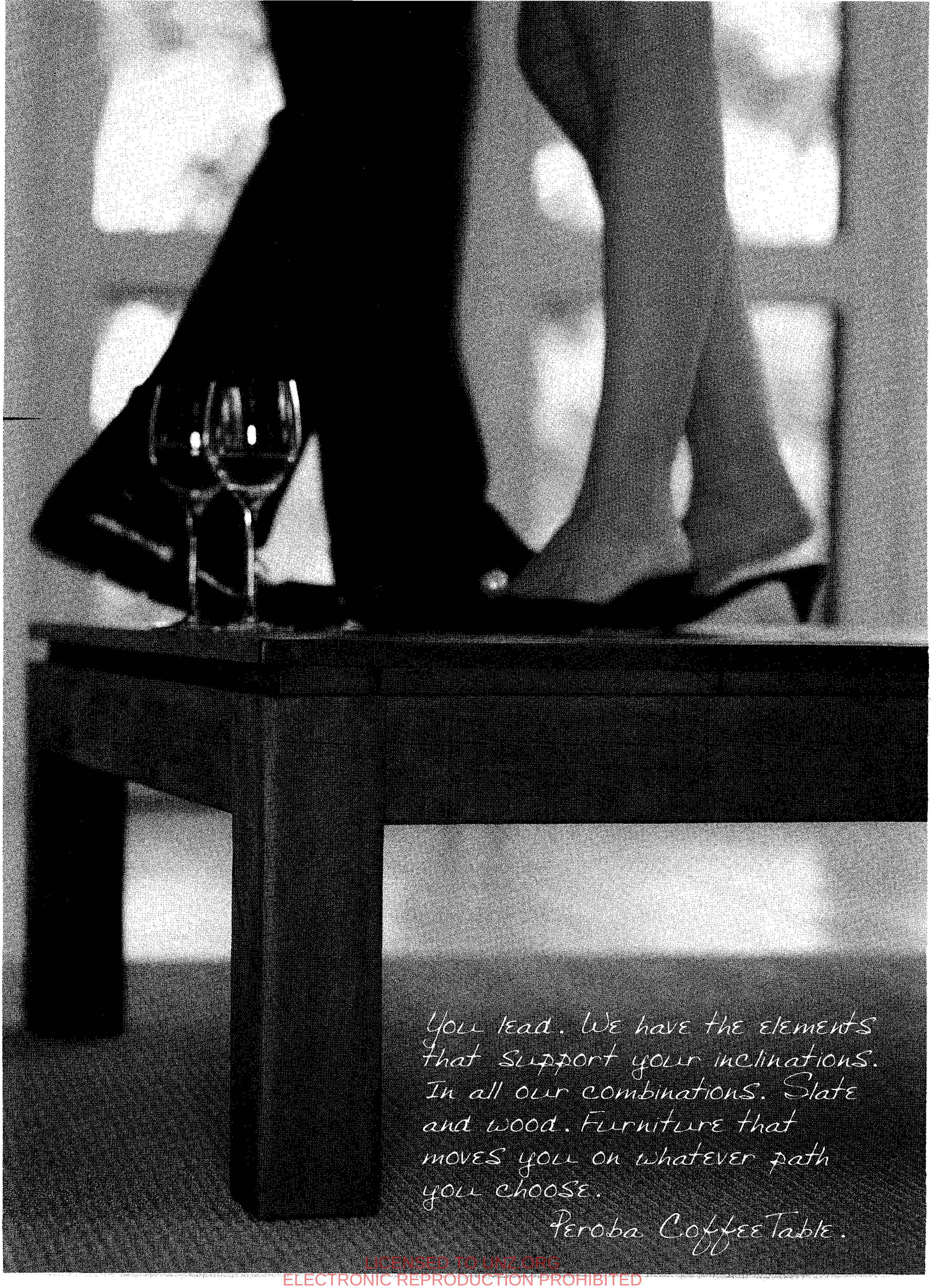
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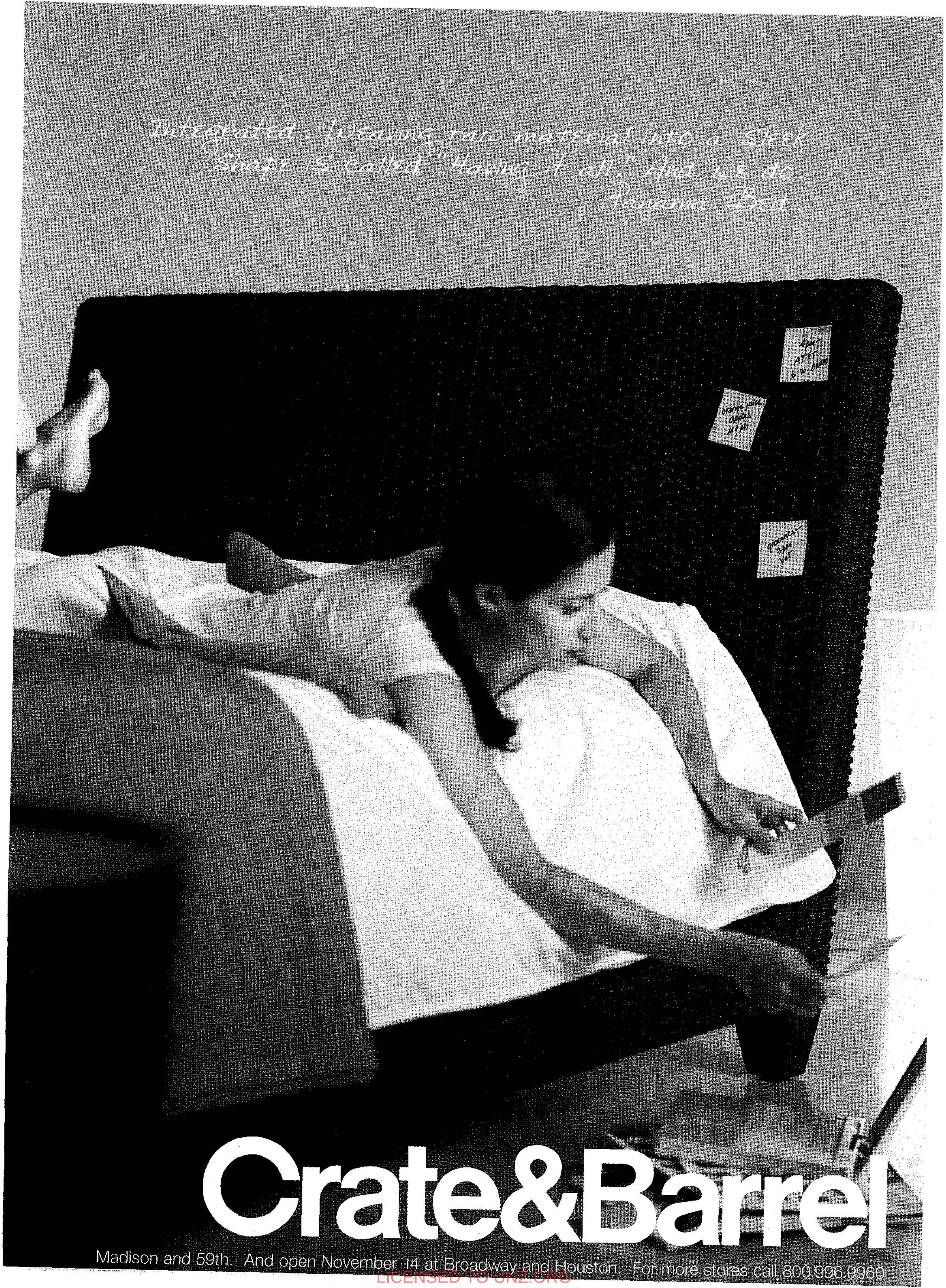
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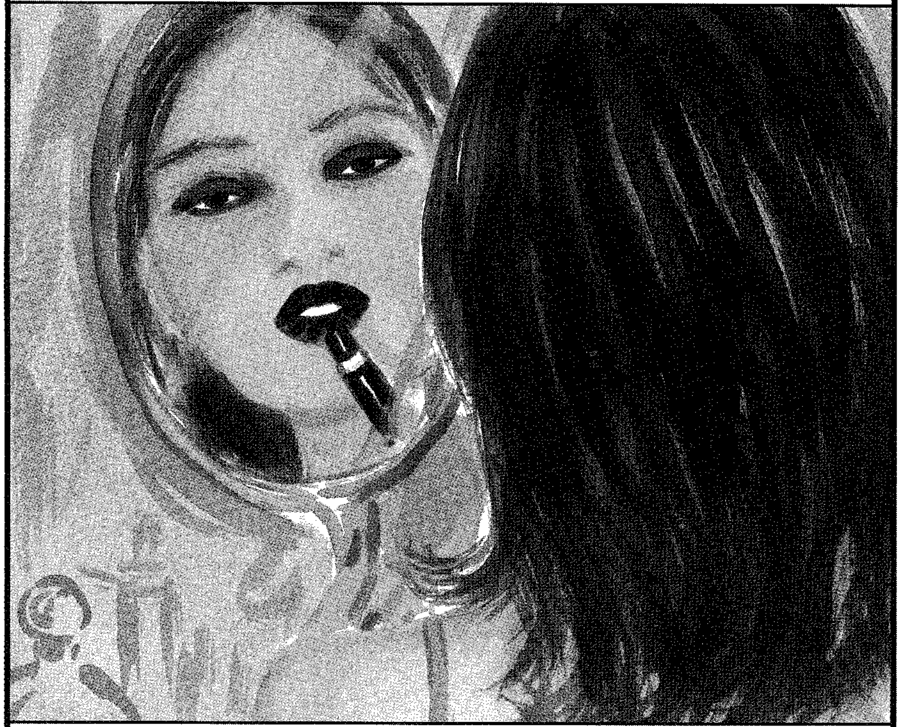

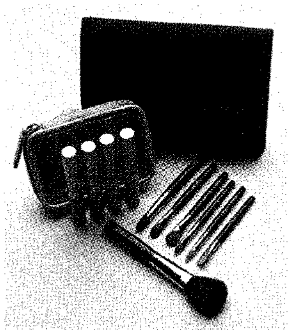

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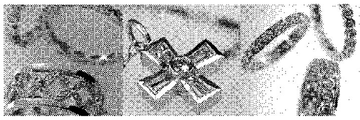

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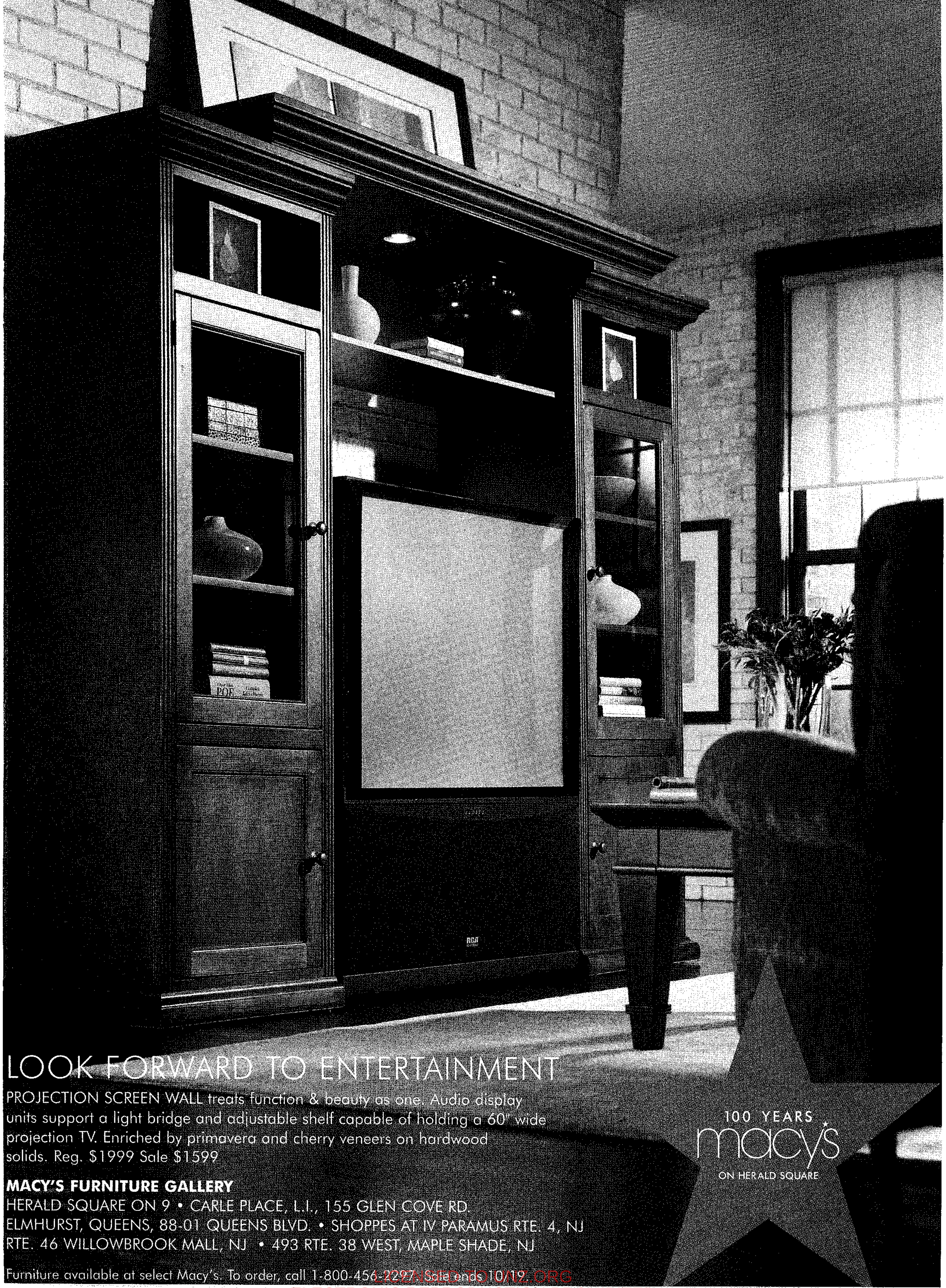

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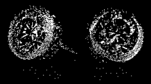

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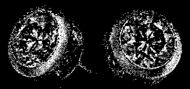

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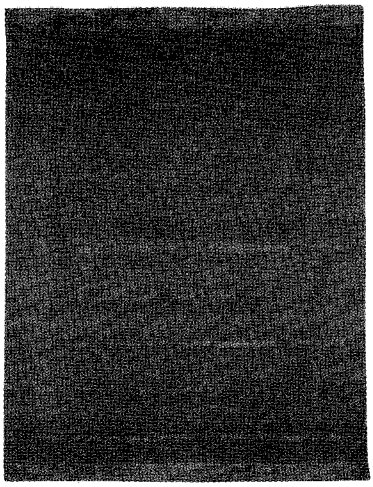

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Letters

J-School Daze

Michael Wolff has me confused, though I don't know whether to attribute it to his murky premise or to his thin reporting ["This Media Life: Class Dismissed," September 23]. He doesn't seem to have much use for the "movers and shakers" of media regimes, with their "Faustian infotainment bargains." In a surprising turn, he then criticizes the Graduate School of Journalism alumni and faculty for not having risen to this highly suspect top stratum (the "officer class") of the profession.

First of all, our list of alumni reads like a Who's Who of top-tier journalists dedicated to old-fashioned ideals of journalistic independence, in-depth reporting, and the highest standards of public service. They have won every major professional award in newspapers, magazines, broadcasting, book writing, and related fields.

Moreover, it is hard to square his statement that this school is "incontrovertibly the best in its field" with the claim that few people from the top of the profession teach here. They do, as members of the full-time and adjunct faculty. It should come as no great surprise that to a great extent, faculty members *are* the school, particularly one that is so dedicated to intense, hands-on teaching and learning. Moguls, who so preoccupy Wolff's analysis, are not automatically good teachers, scholars, colleagues, or intellectual leaders—precisely the qualities we look for when hiring members of the faculty.

David A. Klatell, Interim Dean, Professor of Professional Practice, Graduate School of Journalism, Columbia University, MANHATTAN

My first job out of J-school was night city police reporter for the now-defunct Buffalo *Courier-Express.* We were taught that was how you started: at the bottom, on a beat. In some respects, it was a class thing; few of us had written for the *Crimson.* And beat reporting was sweaty, gritty work, so unglamorous that at times it seemed transcendently romantic. We had no clue that shaping and packaging infotainment constituted the higher good. Here's hoping the "new sort" of J-school at least recognizes a responsibility to serve the information needs of a functioning democracy.

Robert Grieves, NEW CANAAN, CONN.

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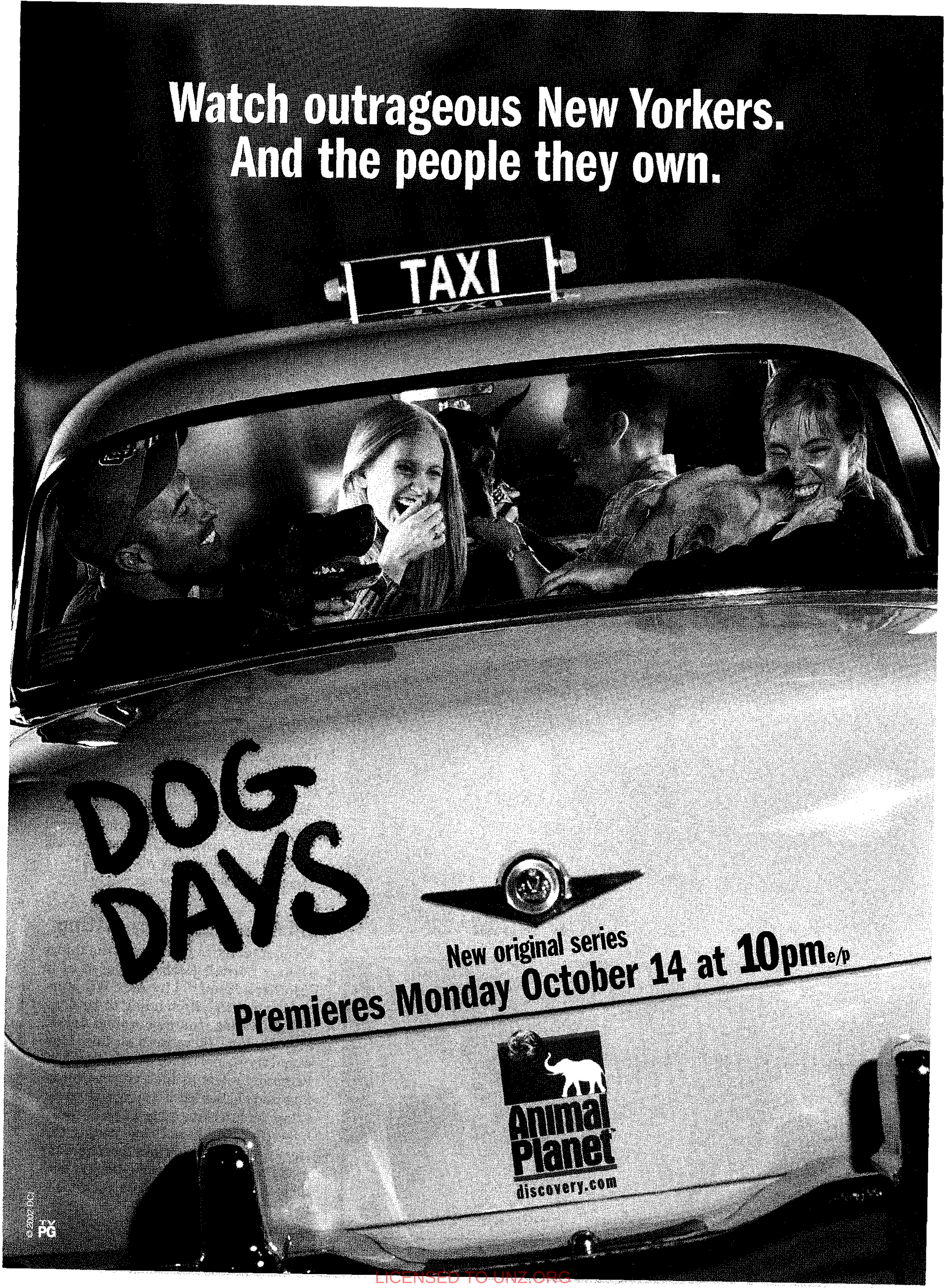
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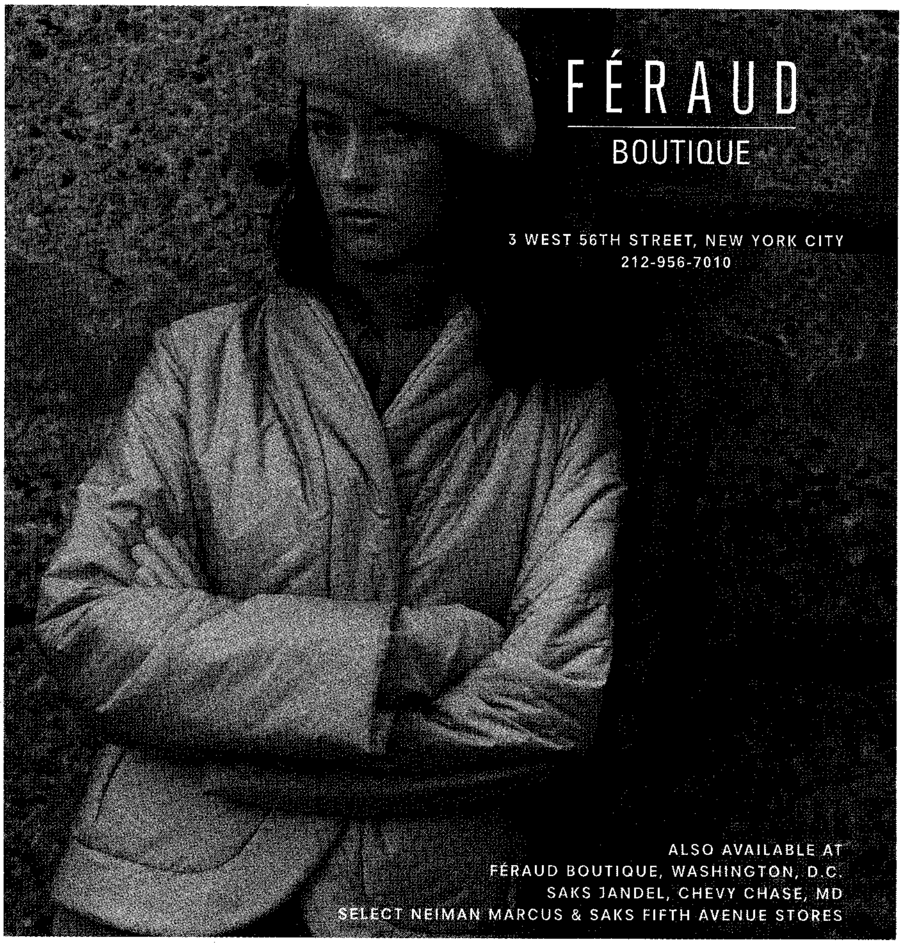
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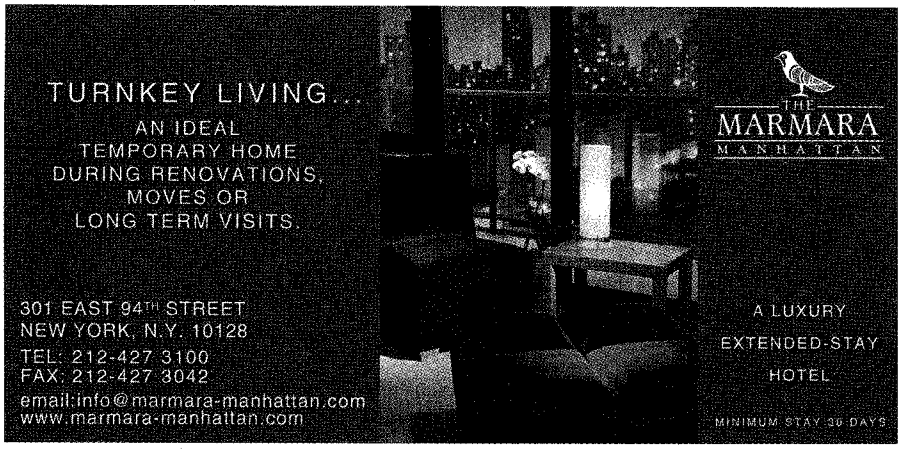
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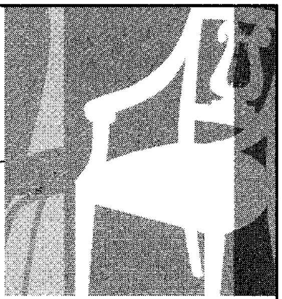
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LETTERS

As a J-school graduate, I can only say it is a deeply depressing prospect that classical journalism is dead in the water at Columbia and, presumably, everywhere else too. Depressing but completely true, of course, and I applaud Wolff for pointing it out so clearly.

Doug Grindle, WORCESTER, MASS.

Say what you will about the Columbia program—at least we are taught to get the names of our sources, in order to show that they are actual people, and to get quotes from them to support our stories. All Wolff could come up with from his "nosing around" here at the J-school was one anonymous professor. Had he spoken with students, he would have learned that their average age is 28 and that his disparaging remarks about our parents' being "clueless enough" to foot the bill are unfounded, since 90 percent of us are taking out loans. It seems that Wolff would certainly benefit from attending the J-school to brush up on his reporting skills, although it's not certain that he would get in.

Joel Gershon, BROOKLYN

I'm a mid-career reporter in Washington, D.C., and I'm wondering where I should enroll to master the basics of reporting in the post-newspaper age. I'm thinking I could reinvent myself as a weekly media columnist in a big-time magazine if only I could pull off the neat trick of building a two-pager out of a single quote cribbed from an e-mail quoted two months earlier in the New York *Times*. I congratulate Wolff on creating a brilliant parody of new journalism to satirize Columbia's search for a mission. Just remember to always ask "Who, where, when, say what?"

Sonny Goldreich, SILVER SPRING, MD.

Adventures in Baby-Sitting

My mother let us do many of the things Danica Cordell-Reeh is accused of in "Mother's Helper" [By Alex Williams, September 23]. Pretending to be dogs, cross-dressing, running around naked, even licking—these were all fine. How would the nanny police have judged her? Parenting offers us life's greatest pleasures and challenges. Helping a child develop imaginative play is essential. I hope that young mothers reading this story will not become afraid to share the world of uninhibited make-believe with their children. How else can we learn to live together?

Denny Partridge, MANHATTAN

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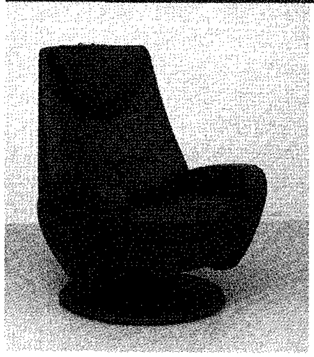

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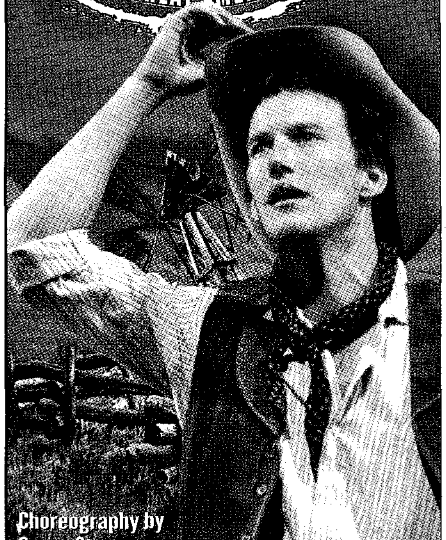

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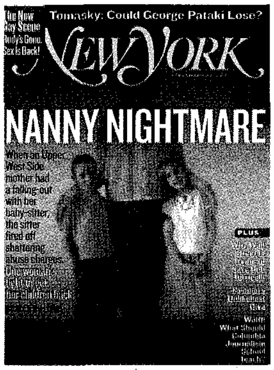
LETTERS

I find it impossible to summon any sympathy for a woman who, despite being freed from the ordinary financial concerns most mothers (single, divorced, or married) face, still found it necessary to hire someone to care for her children. The lesson from this story: Take care of your own children, or pay the price.

Pamela Yang, PEEKSKILL, N.Y.

I was mistakenly characterized as being an "ally" of nanny Michelle Padilla's. When asked if I was in support of Michelle and her case, I strongly stated to your reporter that I was not in direct support of Michelle, but that I felt she was caught in the middle of a bitter custody dispute.

Janet Cook, MANHATTAN


Tomasky: Could George Pataki Lose?
The New Gay Scene Rudy's Gone. Sex Is Back!
NEW YORK
NANNY NIGHTMARE
When an Upper West Side mother had a falling-out with her baby-sitter, the sitter fired off shattering abuse charges.
PLUS
Wolff: What Should Columbia Journalism School Teach?

According to Michelle Padilla's lawyer, "She feels terrible. She can't get any work as a nanny. Nobody will touch her right now." And yet consider the plight of Ms. Cordell-Reeh: Under New York law, the allegations against anyone accused of child abuse will remain on record until ten years after the child turns 18.

K. Kirsch, MANHATTAN

Cruise Control

Profound sadness is what I felt as I read Ethan Brown's "Party Favorites" [September 23]. Have the horrors of the AIDS epidemic really been filed in the annals of ancient history already? I give Jonny McGovern a teensy bit of credit for at least attempting to make the distinction between "cruisey and frightening," but c'mon . . . girls will be girls. With the resurgence of such wild sexual abandon, can an AIDS relapse be far behind?

Betsy Moyer, HARRISBURG, PA.

Since when did going out to a gay nightclub guarantee entitlement to a blow job? It's as if the parties being touted by Messrs. McGovern and Johnson are, to quote Marc Berkley, publisher of *H/X*, exclusively for sex: "Their parties are successful because you go and get your blow job and then go home happy." I may be gay, but this makes me sad.

Albert H. Black, NORTH CONWAY, N.H.

That there is a suicidal element in the gay community has been known for years. The article "Party Favorites" offers more evidence for this verity. It raises the question: If gays are celebrating reckless sex, why should taxpayers be required to pay for their diseases?

William A. Donohue, President, Catholic League for Religious and Civil Rights, MANHATTAN

The Incredible Ezersky

Imagine my shock when I opened the September 23 issue to find an entire article devoted to Lauren Ezersky ["Style Channeler," by Amy Larocca]! I was worried the profile might give her some credibility, but then you allowed her to speak, and, like, all was well.

Matthew Loren Cohen, MANHATTAN

I beg to differ with the description of Lauren Ezersky as an eccentric. A true eccentric doesn't have to flaunt it in such a tasteless, unqualified manner as does Ms. E. She is simply the epitome of the mantra "You gotta have a gimmick" and, as far as this reader can discern, has no redeeming qualities as a style maven. Also, she accuses everyone of "not getting it." Perhaps, though, it all depends of what the definition of *it* is.

Charles Blackwell, MANHATTAN

The Pancake Papers

In "Portrait of the Artist" ["Gotham," September 23], you reveal a scandalous fact: Photographs on book jackets often *flatter the author!* I hope you'll follow up this apex of investigative journalism with a similarly hard-hitting exposé of the entertainment industry, in which (as an insider once confided to me) it has long been standard practice for actors and actresses—on stage, screen, *and* TV—to wear *makeup.* It's high time somebody blew the lid off Pancakegate.

David English, SOMERVILLE, MASS.

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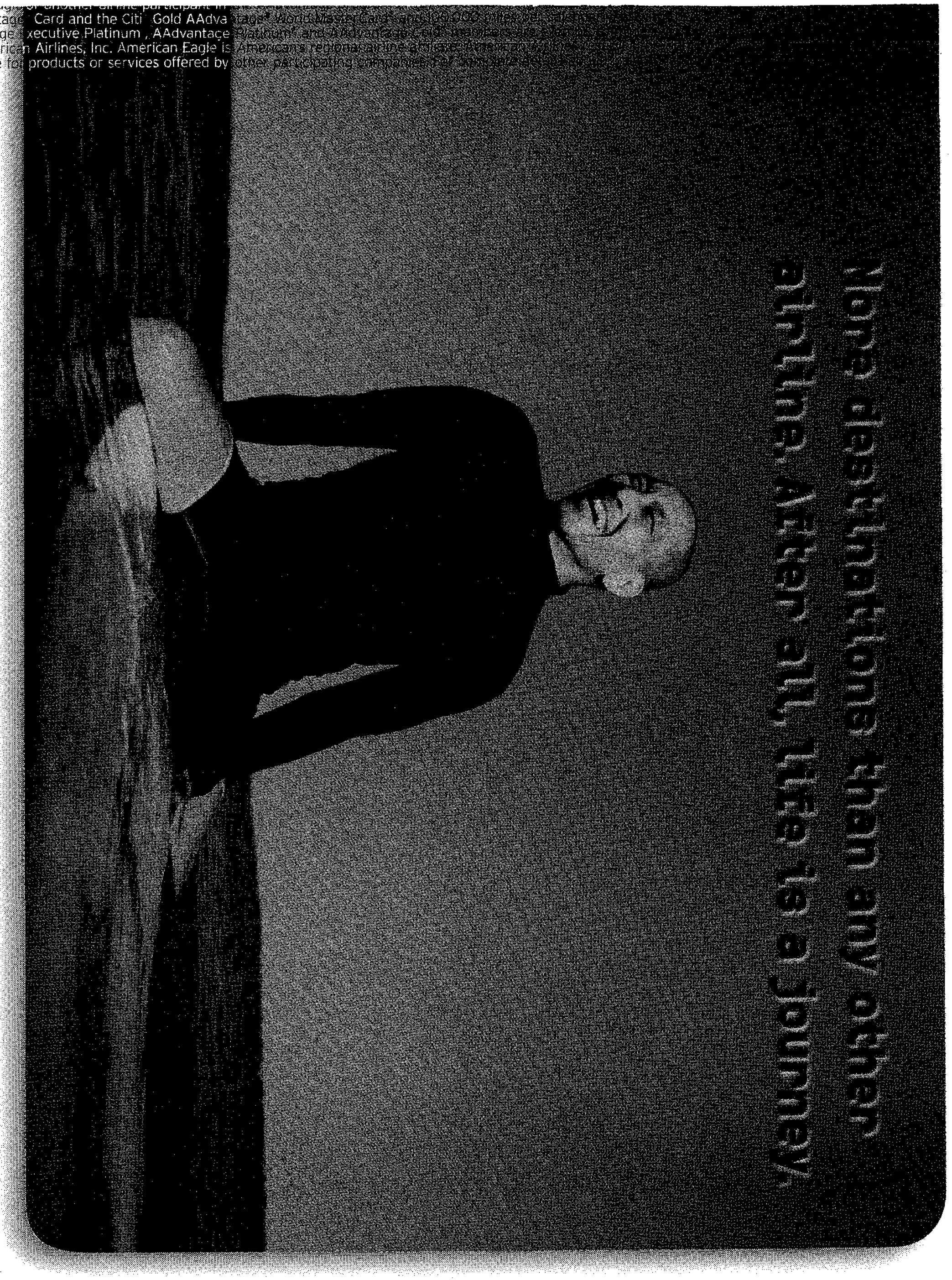
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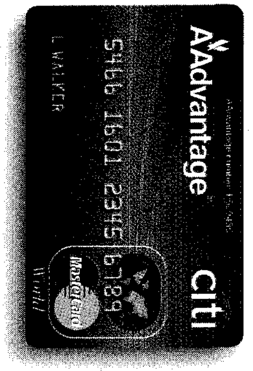

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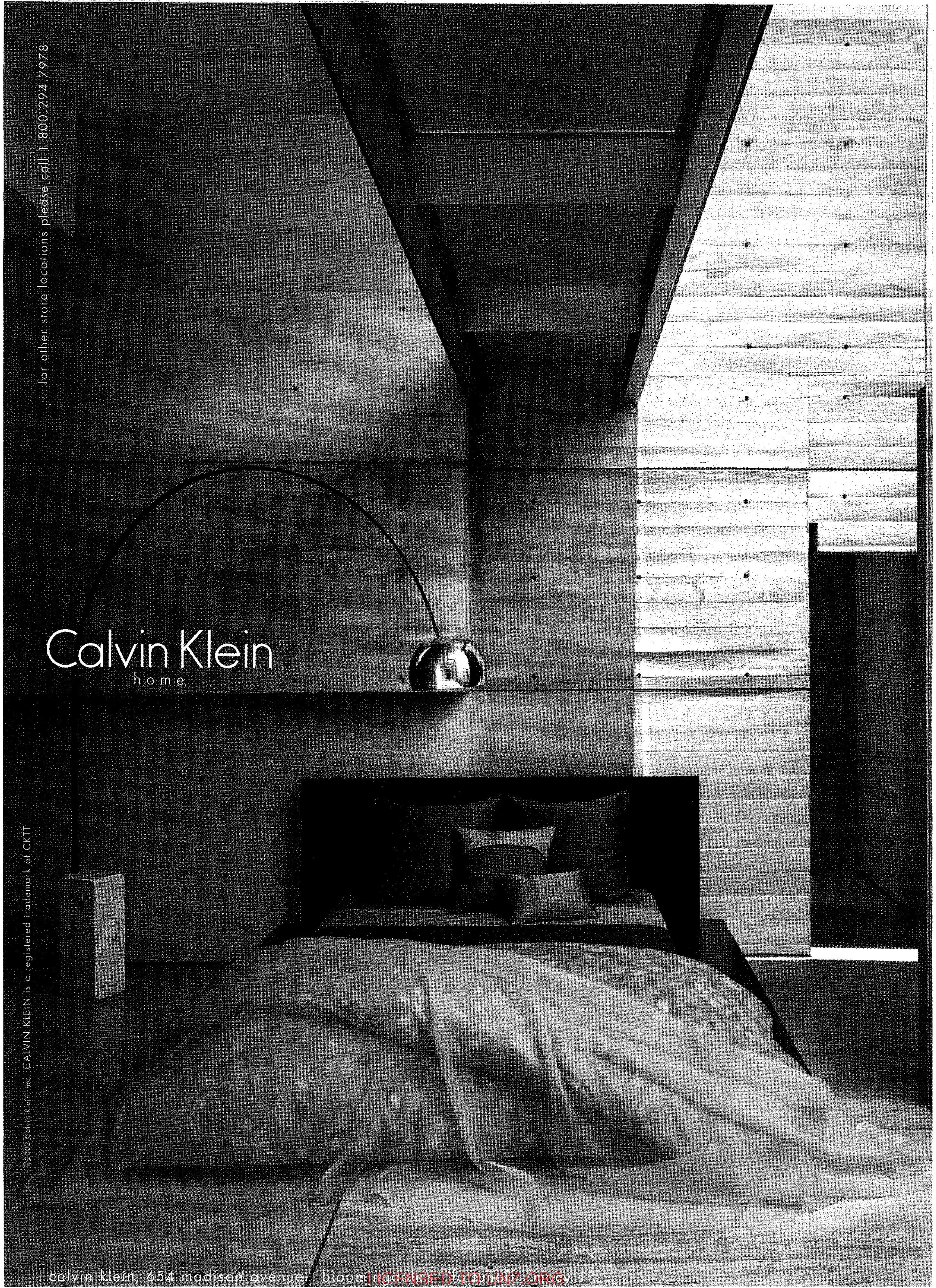

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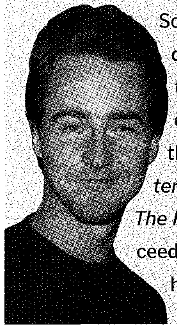
Intelligencer

By Marc S. Malkin

Sampras Serves Up Book Proposal

Pete Sampras has a story to tell. Within days of winning the U.S. Open against **Andre Agassi** last month, we hear, the 31-year-old tennis champ started shopping around a proposal for his autobiography. "It's just one long paragraph," reports a publishing insider who has read the pitch. "If you were on the fence in thinking readers would come to Pete Sampras, this wouldn't have convinced you." Although he's no **John McEnroe**—whose best-selling memoir, *You Cannot Be Serious*, retailed juicy tales of temper tantrums, drug use, and a messy Hollywood marriage to **Tatum O'Neal**—Sampras may have some surprises. After the U.S. Open gave him his first tournament victory in two years, Sampras admitted to having suffered bouts of anxiety when his career fell to an all-time low in June after he was knocked out in the second round at Wimbledon. And he, too, has a Hollywood marriage, albeit a happy one. He and his wife, actress **Bridgette Wilson**, are expecting their first baby next month. "She lives with me every day," Sampras told *USA Today* after the Open. "Trust me, it's not easy. When you're struggling, you're not having fun."

Ed Norton Cuts Off Billy Bush's *Access*



Sounds like **Edward Norton** and *Access Hollywood* correspondent **Billy Bush** are ready for their celebrity death match. Although Norton spoke to practically anyone who shoved a microphone in his face at last week's premiere of **Red Dragon** at the Ziegfeld—including **George Whipple** of NY1, *Extra*, E!, *Entertainment Tonight*, and even the raunchy **Stuttering John** of *The Howard Stern Show*—when it was Bush's turn, Norton (left) pointedly ignored him and proceeded to talk to other reporters. As Norton headed into the screening, one of our spies overheard him griping that he doesn't like Bush (right), hissing, "I think he's a jackass." Norton's rep says he had to skip Bush because the movie was about to start.

Janice Combs Branches Out

Sean "P. Diddy" Combs isn't the only mogul in his family. Coming up right behind him is his own mother. It's only been about sixteen months since she opened her southern-cuisine takeout and catering business, Mama Duke, in Brooklyn, but **Janice Combs** is already scouting locations in Harlem for a second eatery. The new place will be a full-service boîte and jazz club. "I want to franchise," she told us last week. But no, she has no plans to start her own clothing line à la Sean John. "I may do an accessories line, but I leave the fashion to Sean," she said. But then she added, "Okay, maybe I'll do a few items here and there."

Nyla: Hungry for Customers?

Is **Britney Spears**'s restaurant going bust? Depends on whom you talk to. **Brad Gates**, the eatery's second chef since it opened three months ago, told us last week he was leaving after just one month on the job. "There's no one coming into the restaurant now," Gates said. "It's been hard to buy food because they're not giving me any money." Furthermore, Nyla's original manager, **Bobby Ochs**, is breaking his silence since resigning in early September. Ochs, who is currently in talks to manage the restaurant at the revamped Hotel Monoco in North Miami, claims that the place was already $350,000 over budget on opening day and says he was told that on a recent night, Nyla did only $1,900 in business. Ochs is talking now because he wants people to know that Nyla's shortcomings have "nothing to do with me." Nyla's rep begs to differ, saying that the operation got off to a bad start because of "mismanagement by Bobby, but the restaurant is getting back on its feet." Spears's rep says there is no truth to what Ochs says and insists that Nyla is doing "great."

Tyra Banks Gets a Party Started

Tyra Banks and her entourage turned Serendipity 3 into an after-hours club on a recent Saturday night. Banks—who arrived at the East 60th Street ice-cream parlor with pal **Kimora Lee Simmons** and four other friends just after midnight—didn't approve of the classical music playing in the background. So, after ordering a round of frozen hot chocolates and ice-cream sundaes, she asked the host—minor-league baseball player **Robert Benjamin**—to put on something a little more upbeat. But his selection was strictly classical, so he ran outside to the street and picked up a hip-hop compilation from a bootlegger. After the restaurant closed at about 1 A.M., Banks (right) and her crew cranked up the music and started bumping and grinding with two Bengali busboys, **Mohammad** and **Anwar**, to Nelly's "Hot in Herre." "They were definitely dirty-dancing, and the boys were loving it," says our tipster. The group kept the party going for more than an hour. But when we caught up with Simmons (left) a few days later at the *Barbie as Rapunzel* premiere, she apparently had so much fun, the night's a blur: "I don't remember that, but I wouldn't be surprised."

With Catherine Townsend.

Heard any good gossip lately? E-mail us: Intelligencer@NewYorkMag.com

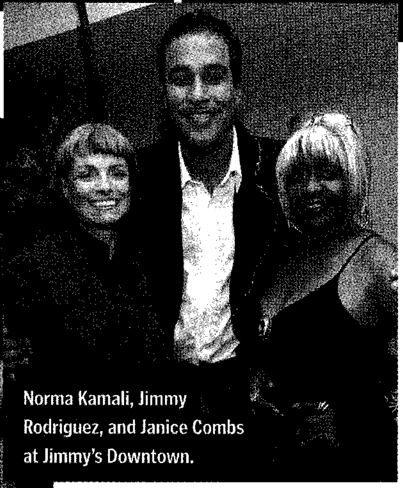
PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, ANDREA RENAULT/GLOBE PHOTOS; HENRY MCGEE/GLOBE PHOTOS; EVAN AGOSTINI/IMAGEDIRECT; ROBIN PLATZER/TWIN IMAGES.

Scene

Kathy Bates and Jack Nicholson at the *About Schmidt* premiere at the New York Film Festival.

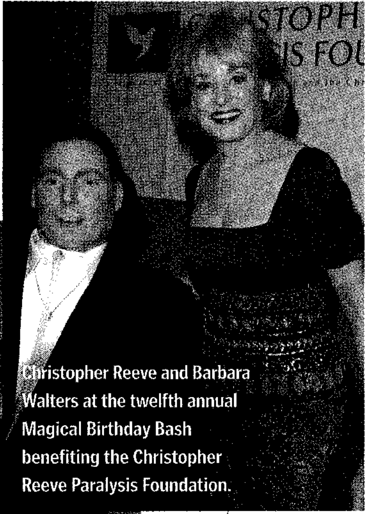
Heather Mills, Paul McCartney, and Muhammad Ali at the United Nations Association of the USA dinner.

Marina Rust and Michael Kors at a Saks Fifth Avenue dinner celebrating his men's line.

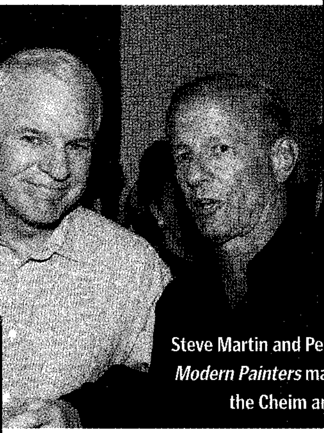


Norma Kamali, Jimmy Rodriguez, and Janice Combs at Jimmy's Downtown.

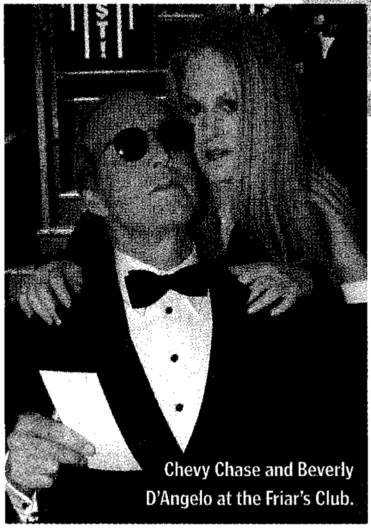
Illeana Douglas and Martha Plimpton at the IFP's Gotham Awards.



Christopher Reeve and Barbara Walters at the twelfth annual Magical Birthday Bash benefiting the Christopher Reeve Paralysis Foundation.



Steve Martin and Peter Beard at the *Modern Painters* magazine party at the Cheim and Read Gallery.



Chevy Chase and Beverly D'Angelo at the Friar's Club.

Henry and Marie-Josée Kravis and Patricia Herrera and her fiancé, Gerrity Lansing Jr., at the Waldorf-Astoria for the 2002 Top Dog Gala honoring Rudy Giuliani and the Search and Rescue Dogs.

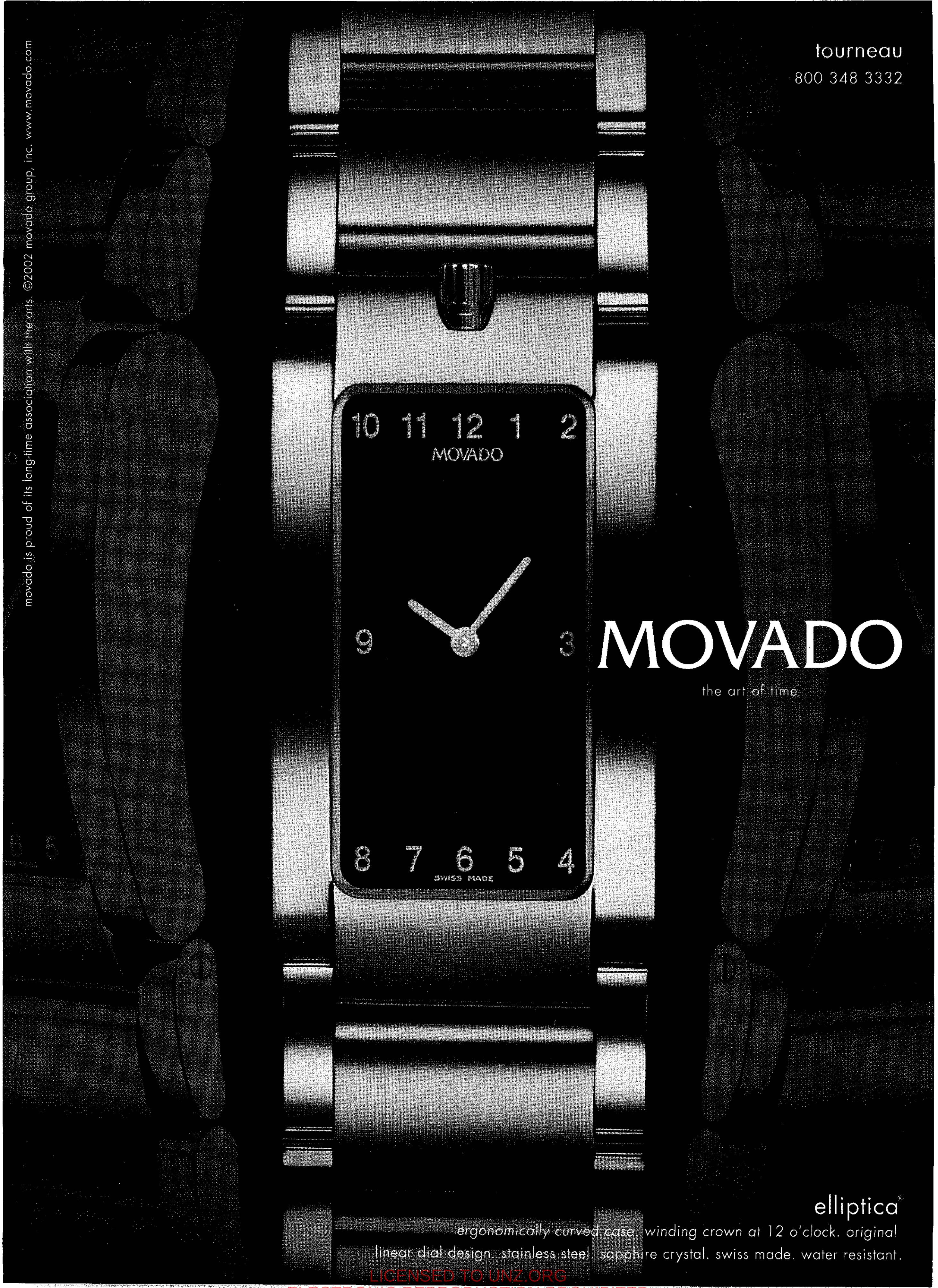
Snake Charmer

Jimmy Rodriguez celebrated his 40th birthday on September 29 with a Moroccan-themed party at his new hot spot, Jimmy's Downtown. The 150 partygoers—including **Norma Kamali**, **Janice Combs**, newswoman **Sue Simmons**, Democratic representative **José Serrano**, and **Marian Javits**—were treated to a ball-juggling doorman dressed as Ali Baba, the sounds of the Zohar band, and buxom belly dancers. More than a few guests ran squealing from the snake wrapped around the arms of one dancer. "I don't like snakes," Rodriguez said. "But I do like belly dancers. I want to kidnap them." He was kidding, of course; his girlfriend, **Carrie Torres**, was only a few feet away. MARC S. MALKIN

Cut to the Chase

The waiters slung plates with as much crankiness as the comics hurled insults at the annual Friar's Club Roast on September 28, where **Chevy Chase** was skewered with insults about his failed career, arrogant personality, drug use, and even the lack of a celebrity turnout for the night's event. Roastmaster **Paul Schaffer, Freddy Roman, Al Franken, Beverly D'Angelo,** and **Richard Belzer** trashed Chase from the dais as he sat stone-faced. At the evening's end, the crew shuffled somberly off the stage. "*Fun* and *nostalgic* aren't the words I'd use," muttered former *Saturday Night Live* colleague **Laraine Newman.** "I was just saying to my wife," **John McEnroe** said, " 'Punch me in the head if I say I'll ever consider being roasted.' " BETH LANDMAN KEIL

Photographs by Patrick McMullan



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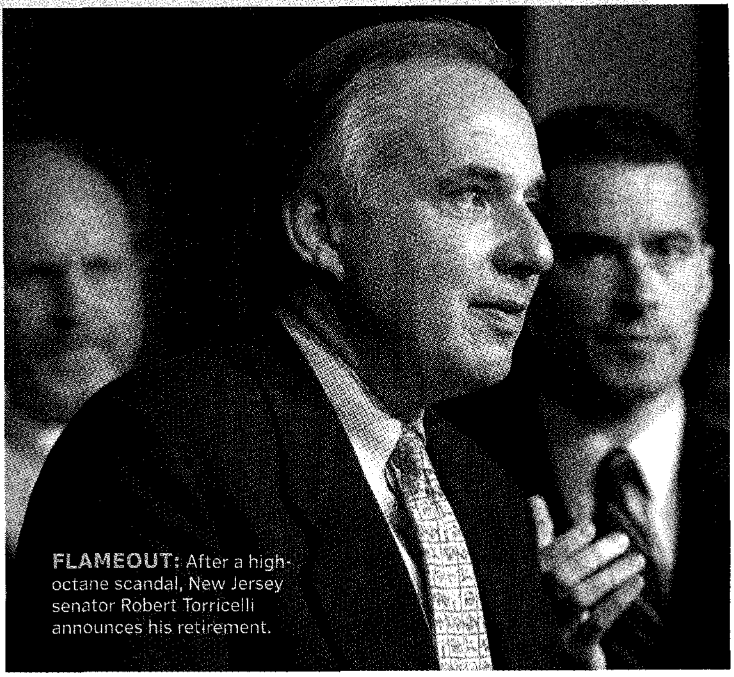
GOTHAM

Life in the New City

Born to Run

Bob Torricelli was a classic career politician—in both the good and the greedy sense.

By Michael Tomasky



FLAMEOUT: After a high-octane scandal, New Jersey senator Robert Torricelli announces his retirement.

Betty Torricelli, a fierce New Dealer, used to drive her young son Robert from the comfort of their Franklin Lakes, New Jersey, home into the gamier neighborhoods of New York City to show him the squalor in which the other half lived. "Do you see," she would say, "that there are things not working in America?" He did, and he knew from a young age that he wanted to fix them. He first ran for office in fifth grade. He won and hasn't lost an election since, a streak that will now remain intact with his very forced retirement.

Politics is all he has known. He is one of those character types—whose numbers are diminishing as the Senate becomes more and more a millionaire's club—for whom no other life was even the remotest possibility. And there is no reason, still, to doubt that the accomplishments he ticked off as he announced his retirement—the parks and senior centers he'd helped build—were things of which he was genuinely proud. Yet he clearly learned some other things along the way: During his initial run for Congress in 1982, one of his first acts was to write down the names of everyone he knew and estimate the amount of campaign money he could wheedle out of each of them.

Words like *aggressive* and *ambitious* and phrases like *young man in a hurry* have always appeared as reliable modifiers in Torricelli profiles. And always, the odor of the cash transaction lingered around him.

He was liberal, or perhaps agnostic, on Cuba—until his congressional district was redrawn to take in more Cuban residents, at which point he became a hard-liner and started getting money from the late Jorge Mas Canosa, the anti-Castro fund-raiser and influence-peddler. He talked a lot, and *loudly*. He threw elbows. He married and divorced and fathered no children (his ex remained a friend and, predictably, a fund-raiser). He dated Bianca Jagger and Patricia Duff. He became, in full refulgence, the Torch. To be sure, there was another Torricelli, who courageously took on the CIA over Guatemala and led the fight against a pandering anti-flag-burning amendment, and who fought for his state.

Torricelli made the tactical mistake of stealing small: A fancy watch and a wide-screen TV?

Just two days before he quit the race, a letter appeared in the *Times* from New Jerseyite Lisa Beamer, whose husband, Todd, famously shouted "Let's roll!," defending the senator and suggesting that the hypercritical *Times* lay off, or at least make an attempt to see the whole picture.

But Torricelli's predicament was that the sleaze became the whole picture. In politics, reputation is usually fate. Torricelli's had preceded him for years, and once newspapers catch that scent, well, unless you're Social Register material, or impossibly rich, it's only a matter of time. And Torricelli made the tactical mistake of stealing small: Average citizens can't really comprehend an arcane, multi-zeroed scandal like WorldCom or Enron; but a fancy watch and a wide-screen TV? *That* they get. It's got to be killing him that Lautenberg, who can afford to buy his own Rolex, got the call. "You're a fucking piece of shit," Torricelli reportedly screamed at him during an argument in 1999, "and I'm going to cut your balls off!" But he was scarcely in a position to dictate the terms of his demise.

Or maybe, come to think of it—and the thought occurs with a tinge of sadness as well as disdain—he already had.

PHOTOGRAPH BY ARIS ECONOMOPOULOS/STAR-LEDGER/CORBIS SYGMA.

Family Matters

Amid *l'affaire* McCall, New Yorkers sound off on the ethics—and etiquette—of nepotism.

ONLY CONNECT: Carl McCall.

When the *Post* gleefully paraded gubernatorial hopeful Carl McCall's letters seeking jobs for family members, many New Yorkers were a little taken aback by their tone (not to mention the use of official letterhead). Sure, this town runs on favors—but the question is, where do you draw the line?

Peter Post, great-grandson of Emily, business ethicist at the Emily Post Institute: "If you must write a letter, please do it on personal stationery."

Karenna Gore Schiff: "I'm not going to comment, for sort of obvious reasons."

Ed Hayes, trial lawyer: "Friends and ex-girlfriends are fair targets for favors, but kids are not. If you have a child that can't get a job, then you should work on the child."

Evgenia Peretz, writer at *Vanity Fair*, daughter of *The New Republic*'s Martin Peretz: "Who gave you my name? I can't help you." *Click.*

Morgan Entrekin, publisher of Grove/Atlantic: "Nick McDonell"—son of *Sports Illustrated* editor Terry, who's a close friend of Entrekin's—"got my attention easier than he would have had I not known his parents. But the quality of the book is what made me want to publish it."

Adam Bellow, son of Saul, author of *In Praise of Nepotism* (Doubleday, 2003): "You can guess by the title of my book where I stand on the issue. Remove nepotism entirely and what you get at the end of that arc is Lenin and Mao and Robespierre, people who have cut themselves off from all human attachments and represent what they consider to be enlightened principles but have really taken the human dimension out of politics and turned it into something monstrous."

Giving In to the Lash Temptation

"That's it," snaps the willowy blond in a sequined miniskirt after the premiere of *Secretary*. "I'm finding a man to take me home and spank me tonight." "I think that a lot of women feel they can really relate to this character," says Maggie Gyllenhaal. She plays a wallflower who blossoms under the tutelage of her lawyer-boss James Spader. Indeed, judging by the reaction of Manhattan singles, the paddle may be this fall's must-have accessory.

"Women in New York are realizing that submissive in your sexual life does not mean submissive in your everyday life," says Emily Kramer, co-founder of the roving feminist strip club Cake, whose Website has fielded hundreds of e-mails lately from powerplay-curious women.

"My fear was that the spanking would turn people away," says director Steven Shainberg, "but we found that women in particular were responding incredibly well to the screenings."

Like the twentysomething brunette who got so turned on by the film that—after knocking back several vodka tonics at Lot 61—she dragged her date home in search of a spanking instrument. Unfortunately, all they came up with was a (new) toilet brush. "It was fun," she says, blushing, "although in hindsight we could have used a spatula." Publicist Dina Wise, 29, is another New York woman who admits that she's consumed by visions of a Sharpie-wielding Spader.

"Women are finding that the most egalitarian is not always the most erotic," says the pioneering Daphne Merkin, who was roundly spanked for her 1996 *New Yorker* essay on the delicious joys of corporal punishment.

THIS JOB CAN'T BE BEAT: In *Secretary*, Maggie Gyllenhaal mixes work with pleasure.

"I'm much more into the idea of a dominant woman, but I've tried spanking and I really like it," says Claire Cavanah of sex-toy shop Toys in Babeland. In fact, after a spike in inquiries from women, the store is releasing Spank Me Santa—an S&M starter kit with a leather paddle and furry handcuffs. Good idea, since apparently toilet brushes chafe.

CATHERINE TOWNSEND

Snack-man Fever

Grossed out by the mysterious fig bars at your local deli? Japanese mini-marts have come to the rescue, sprouting up like mung beans across town, with aisle upon aisle of beautifully packaged goodies—the perfect thing for snackers looking to feed their inner children. JAS Mart opened two new stores over the summer, and M2M, a Japanatorium, recently opened on Third Avenue in the East Village. Here are a few delicious—and attractive—treats to try:

- **Mochi:** Rice-paste balls filled with red-bean paste or green-tea ice cream—best when eaten off a tiny wooden fork.

- **Marshmallows:** These pillowy little balls are injected with squirts of chocolate, jam, or, for gourmands, crème brûlée.
- **Hi Lite Taffys:** A better Starburst. All the chewiness you'd want in a little fruit burst, but they *won't* stick in your teeth. Great flavors, too, like green-apple and, curiously, milk.

- **Roasted chestnuts:** Recommended mostly because they are neither almonds nor peanuts.
- **Slim Water:** A modern CapriSun. Only slightly sugary, it exists in the liminal space between juice and water.
- **Pucca Pretzels:** The cute fish are filled with chocolate-hazelnut cream. And like so many candies at the Japanese marts, they come in individual baggies that keep you from gobbling the entire thing.

- **Burger Cookies:** A hungry cow announces the arrival of these delicious, *trompe l'oeil* chocolate biscuits.

AMY LAROCCA

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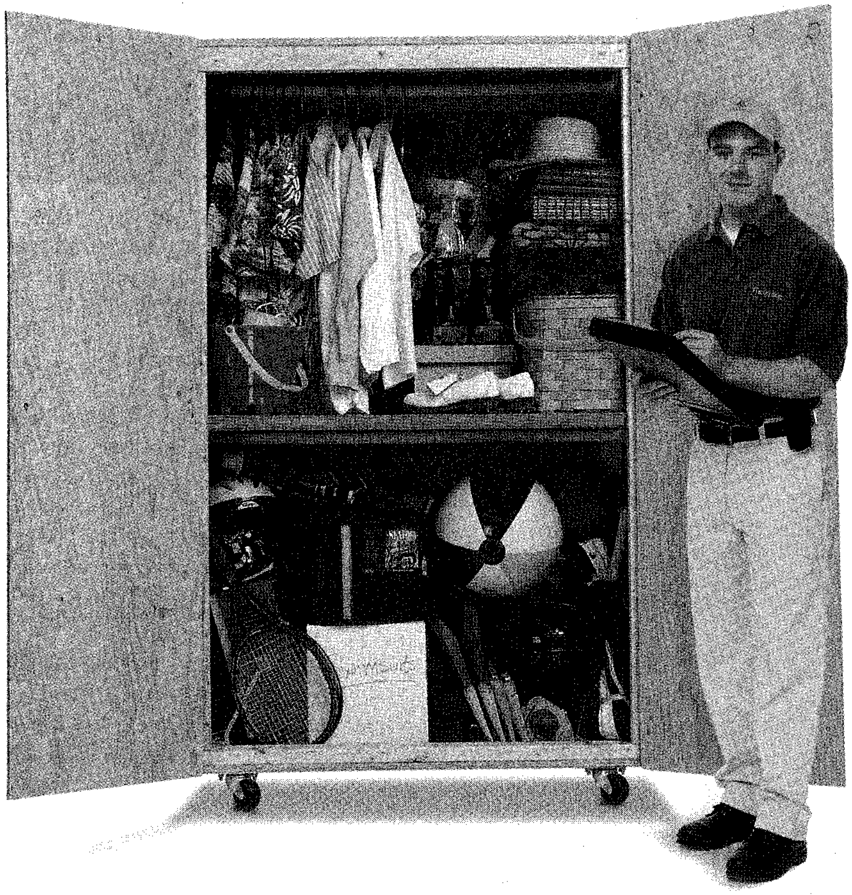

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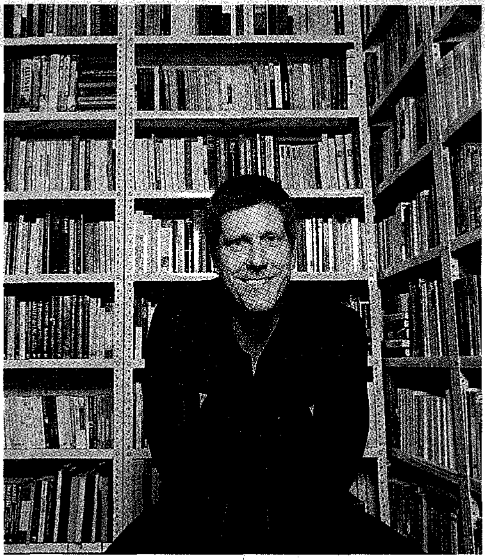
Books Smart

Post-Tina, *Talk* survivor Jonathan Burnham keeps synergy alive. By Marion Maneker



Miramax Books is hot—*v. hot!* In the past two weeks, the publishing house launched Rudy Giuliani's *Leadership,* propelled Michael Chabon's *Summerland* to the top of the best-seller list, and acquired Plum Sykes's novel for a stunning—some would say stunningly annoying—$625,000.

The head of this at-the-center-of-it-all media company is not the deposed Queen of Buzz but another dirty blond British import, Jonathan Burnham—who's about to become the new face of synergy.

Which may be a bit more than he bargained for. "I moved here for love," says Burnham, 42, of his decision to abandon London's prestigious Chatto & Windus four years ago. He now lives in Tribeca with editor Joe Dolce and their two mutts, Bumper and Drew.

Not that anyone doubts he's ambitious. "He can be enchantment itself when you're seated next to him at a dinner party," says one social veteran, "then develop selective amnesia at a more glamorous event."

Upon moving to the U.S., Burnham—who once jousted with Iris Murdoch over philosophy—seems to have had a wholesale transplant of taste. "He knew what he knew," says Susan Petersen Kennedy, president of Penguin Putnam. "And he knew what he wanted to learn. What he did at Talk was buy personality books." "He's an adaptable guy," nods Julie Grau, an ex-colleague at Penguin Putnam. "And he's used to working for strong-willed women."

"Plenty of them in publishing," Burnham says coyly, "aren't there?"

"He doesn't feel his ego is diminished by being a vessel for someone else's ideas," adds cooking juggernaut Nigella Lawson, who roomed with him at Oxford ("I was his beard before he came out").

In the beginning, Burnham built Tina Brown's idea of a publishing house: a small media SWAT team. Their first hit was *Ice Bound,* a doctor's story of treating her own breast cancer while at the South Pole. Later, they made an unexpected hit out of a Moroccan memoir of captivity that got lapped up by Oprah. "Tina helped me navigate the mysterious world of American media," Burnham says.

Until Tina's own compass failed her. "I was impressed that he made sure his office was away from the craziness," says an ex-*Talk*er.

After *Talk*'s collapse, it became clear that the book division was a strong source of movie projects, and Miramax is actively pursuing many of Burnham's books. Sykes's *Bergdorf Blondes,* sure. But also potential kid's-film franchises like *Artemis Fowl* or Michael Chabon's *Summerland.*

"The real test for *Summerland* is going to be the synergy thing," says Chabon, who has provided Harvey Weinstein with all the tools to go franchise—though he swears that wasn't his intention. "It just so happens that where a couple of the characters get left at the end of the book is the beginning of a new adventure. Jonathan said, 'I'm glad you set things up for a sequel.' That's when I realized, *Hey, you're right.*"

Online at the Grocer's: Can FreshDirect.com Deliver?

It should have been the perfect New Economy business plan (if that's not an oxymoron): Give delivery-addicted New Yorkers what they want when they want it. Yet Urbanfetch and Kozmo.com never could work out how to turn a profit by messengering over a $4 pint of Ben and Jerry's.

Now, eons after the bubble burst, comes FreshDirect.com, Manhattan's newest online grocer, brought to you by Joe Fedele, the mad genius behind Fairway Uptown. FreshDirect offers 15,000 products, from teardrop tomatoes to 30 cuts of steak. Shoppers click and pick, selecting a two-hour window for delivery, which costs $3.95 (two bucks less than what Fairway—which Fedele left in 1998—charges). So far, FreshDirect delivers to parts of Long Island, Battery Park City, and Murray Hill. The service will become available throughout Manhattan over the next six months.

In typical bold fashion, Fedele says he can undercut other stores by as much as 35 percent while delivering fresher stuff. Certainly, FreshDirect's state-of-the-art facility in Long Island City is impressive, with six climate-controlled ripening rooms—32 to 34 degrees for apples, 51 and up for peaches, and so forth. But distribution in the food business is tough. "I can understand online ordering for jeans," says Maria Doria Pacheco, co-owner of Grace's Marketplace. "But perishables like cheese are much more difficult." She should know: In January, Grace's canned its agreement with HomeDelivery.com after just five months. "Food gets damaged, orders don't get there on time, customers are unhappy—we lost a lot of money."

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One *New York* editor's experience with FreshDirect has been mostly good (deliveries on time; some items cost half what the local D'Agostino charges) but occasionally disappointing (uninspiring, underripe avocados).

Still, everyone laughed when Fedele promised to attract New York cooks to an area of Harlem better known for crack than for Camembert. Is he crazy this time? "I'm not a corporate CEO. I'm not a dot-commer," he says. "I'm just a goddamned lunatic who knows about food." JANE BLACK

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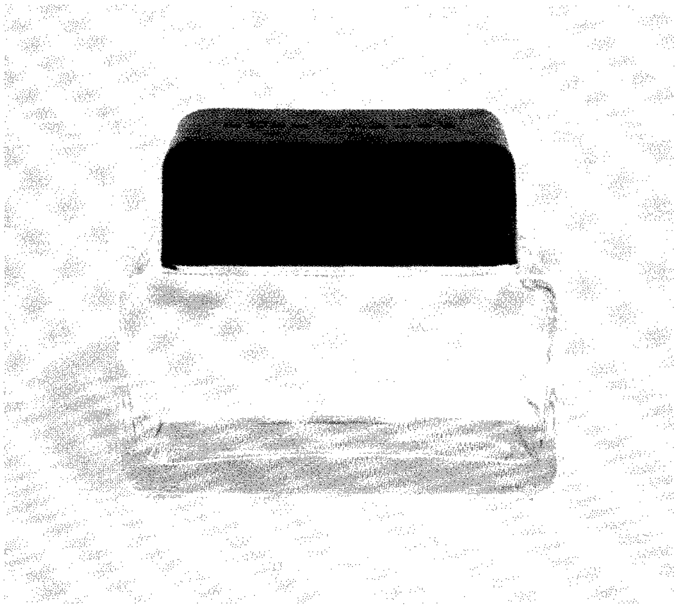

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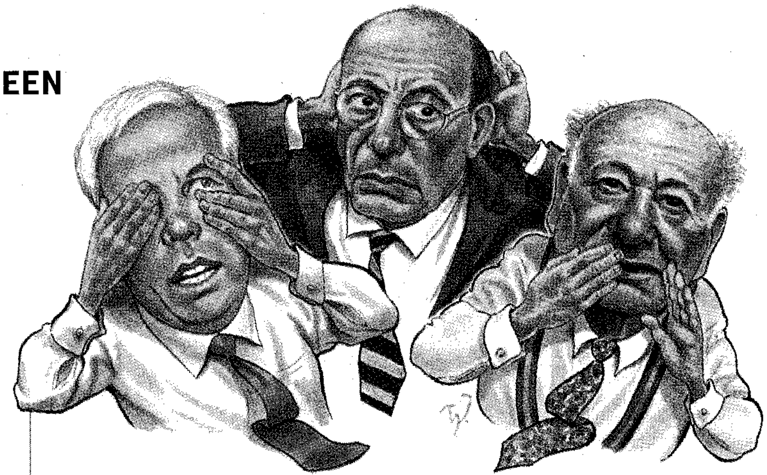
ED KOCH VS. AL D'AMATO VS. MARK GREEN



As ethics charges and countercharges fly, Ed pauses to savor a bittersweet triumph.

Jennifer Senior: Gentlemen, as we speak, Bob Torricelli is pulling out of the Senate race.

Alfonse D'Amato: It's obvious the Democratic Senatorial Campaign Committee said, *We're not going to put any more money in this race.* It comes down to managing your assets.

Mark Green: What a tragic case of self-immolation.

Ed Koch: He is screwing up my column! In my column, I say: *Vote for the conservative zealot, not the liar.* It was a takeoff on the slogan that Edwin Edwards, the former governor of Louisiana, used in his reelection campaign against David Duke: *Vote for the crook, not the bigot.*

J.S.: Let's talk about someone else whose ethical breaches might ultimately make a difference: Carl McCall. As the *Post* reported, he sent Verizon a letter asking for a job for his daughter, and the note pointedly reminded the company how much of its stock the state has in its pension funds.

Ed: It's so outrageous. That letter implicitly said, *Remember: I can affect your stock price.*

Al: It was certainly ill-advised. But I don't think it's going to make or break the election.

Mark: Two days before that article, the *Times* had a substantial piece about how the El Paso Corporation gave $40,000, through different subsidiaries, to Governor Pataki—just when it was seeking permits to build an energy plant near Albany. So you can say that McCall shouldn't have done what he did, but it pales in comparison to tens of millions of dollars in state economic-development funds possibly going, preferentially, to your contributors.

Ed: What? Pataki didn't *threaten* anyone! By mentioning how many stocks the state has in his control—that's a *threat.* Look, I think this is scurrilous. Are you willing to say, Mark, that the governor engaged in an unethical act? Because to raise the issue and not be willing to *charge* the governor is McCarthyism at its worst.

Mark: Is the *Times* guilty of McCarthyism? Ed, you're the one who said McCall threatened Verizon unless the company gave his daughter a job—

Ed: It was *implicit,* I said.

Mark: —and McCall did no such thing. *Threatening* Verizon would have been a crime. Are you charging McCall with a crime, Ed?

Al: Aw, it's ridiculous to suggest that raising funds from people who do business with the state is a crime. If you want to change the law, change the law.

Mark: So why doesn't Pataki change the law? He's failed for eight years to enact campaign-finance reform so he can continue milking a corrupt system for contributions. That's a way bigger problem than trying to help your daughter inartfully.

J.S.: Does McCall even have a fighting chance at this point?

Al: Whatever momentum McCall had after the primary is gone. He doesn't have the message or the funds.

Mark: If you gave me a million bucks, I couldn't tell you what Pataki wants to do if given a third term. He's playing out the clock, based on money and *Post* headlines.

Ed: You know, in 1989, I was the incumbent, and everybody was sending checks. Why? I'd like to think it was because they thought I was a good mayor. Nevertheless, David Dinkins, whom I outspent, beat me. So money is not the overriding issue.

Mark: Ed, you're wrong, and you've made my point. In 1989, you and Dinkins spent comparable amounts, precisely because of a city campaign-finance law that *you* enacted! Pataki won't enact the same law in New York State.

Ed: [*Beaming*] It's true! I'm responsible for that law.

J.S.: And you were punished for your integrity. Speaking of integrity: Does the president owe Tom Daschle an apology for accusing the Democrats of being more focused on special interests than on national security?

Ed: Definitely not! And I support the Democratic position, which wants to extend union protections to the men and women who are moving to the Department of Homeland Security! But the president is entitled to a vote on his bill!

Al: I think Senator Lott posed an interesting question: *Who's the enemy? The president or Saddam Hussein?*

Mark: I think a respected and amiable senator was frustrated that the president is heating up this issue just before the elections.

J.S.: According to a recent poll, only 17 percent of the public is even focused on those elections.

Al: I give a slight edge to the House Republicans, but only because of reapportionment. In the Senate, it's a coin flip.

Ed: I think Senator Daschle endangered his majority with his statements.

Mark: Either way, what's so interesting is that never in modern history have we been as evenly split as in the most recent congressional and presidential elections. Maybe 2004 will break the tie. ■

ILLUSTRATION BY SAMUEL B. WHITEHEAD.

Michael Wolff THIS MEDIA LIFE

Mouse, Trapped

Michael Eisner's greatest talent, we're all suddenly realizing, is for self-preservation. In the age of disposable corporate culture, he's made himself immortal by taking Disney hostage.

THREE YEARS AGO, WHEN IT APPEARED THAT nothing could get worse at Disney—fleeing executives, share-price collapse (and this was during the boom), dismal results at ABC, and a CEO involved in a bitter, costly, and very public lawsuit with a former subordinate—I wrote that "Michael Eisner's extraordinary reign" at Disney was "coming to an end."

Two weeks ago, some media bigs I know were out for a little retreat at Herb Allen's place in Sun Valley and, over drinks, put together a friendly pool about whether Michael would last the year.

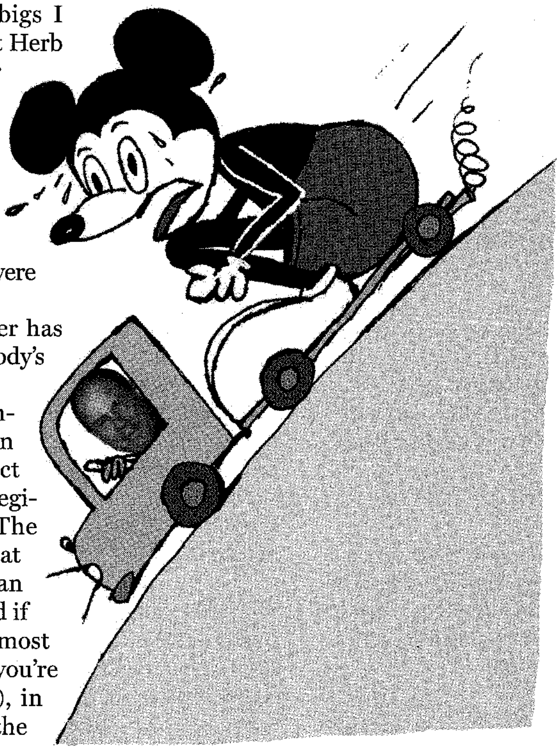
When I dismissed Eisner, I not only got it wrong but missed the story; likewise, the media bigs in Sun Valley betting against Michael were falling into the same trap.

The point is that Michael Eisner has perfected the art of survival—nobody's going to make him go anywhere.

It may just be a matter of management priorities: Do you focus on share price, market reach, product quality, kicking ass, or, just as strategically, your own entrenchment? The challenge is to create a company that can't get rid of you, in which you can survive any mistake you make (and if what you care about first and foremost is your own continued existence, you're going to make a lot of mistakes), in which you are guaranteed to be the last living cockroach.

Of course, this is not so easy to do. We live in a highly disposable corporate culture (even in the age of the exalted CEO). When the tide turns against you, you're usually finished. Shareholders, like team owners, are very fickle.

There is, however, the mogul exception. It's similar to the French "cultural exception." Market forces alone are not allowed to rule. By general consensus, we have agreed to subsidize the unique institution of the media mogul. By which I mean not mere manager-moguls (like Jean-Marie Messier at Vivendi, who played at being a mogul well before he was one, or Thomas Middelhoff at Bertelsmann, or the AOL Time Warner brass) but a true creator-of-worlds mogul, with vast control of his (theoretically) public company.



THE EISNER ACCOMPLISHMENT, AND THE PERhaps insuperable bulwark his disgruntled shareholders are now up against, is that he transformed himself from mere manager into being virtually synonymous with the company he runs (you could almost change the name of Disney to Eisner).

He may be the only mere manager ever to have successfully crossed that Rubicon from hireling to fully vested mogul (Mel Karmazin at Viacom has over the past year been on the losing side of such a crossover effort). What's more, with some screwball irony, Michael Eisner was hired at Disney in 1984 precisely because he was a non-mogul, a non-voting-class owner-operator, an outsider who would do the bidding of shareholders against entrenched interests.

But what happened is that he consumed the company from within. He ingested it—and it became him.

To understand the extent of his grasp, you have to look beyond the present mess to the larger mess. That is, since the acquisition of ABC seven years ago, or since the death of Frank Wells in 1994, or since the departure of Jeffrey Katzenberg six months later—everybody has a favorite precipitating event—Disney has been a weirder and weirder, more and more dysfunctional, bizarrely isolated place.

Even during the good years—when Eisner, Wells, and Katzenberg remarketed the Disney assets (helpfully, the video revolution was at hand) and relaunched the animation studios (coincident with a boom in family entertainment)—there was the dark Michael. Michael the control freak. Michael the micromanager. Michael who, former friends and former colleagues insisted, simply could not tell the truth.

Eisner, once something of the good-guy, straight-arrow, Jolly White Giant of the movie business, has morphed into a person everybody thinks there's something wrong with. He went from *Thriller*-era Michael Jackson to the current Michael Jackson.

Indeed, all conversations about Disney, and, for that matter, many other merely idle conversations in Hollywood, end up being about the psychopathology of Michael Eisner. He's the opposite of the powerful emperor whose nakedness nobody wants to acknowledge—rather, he's

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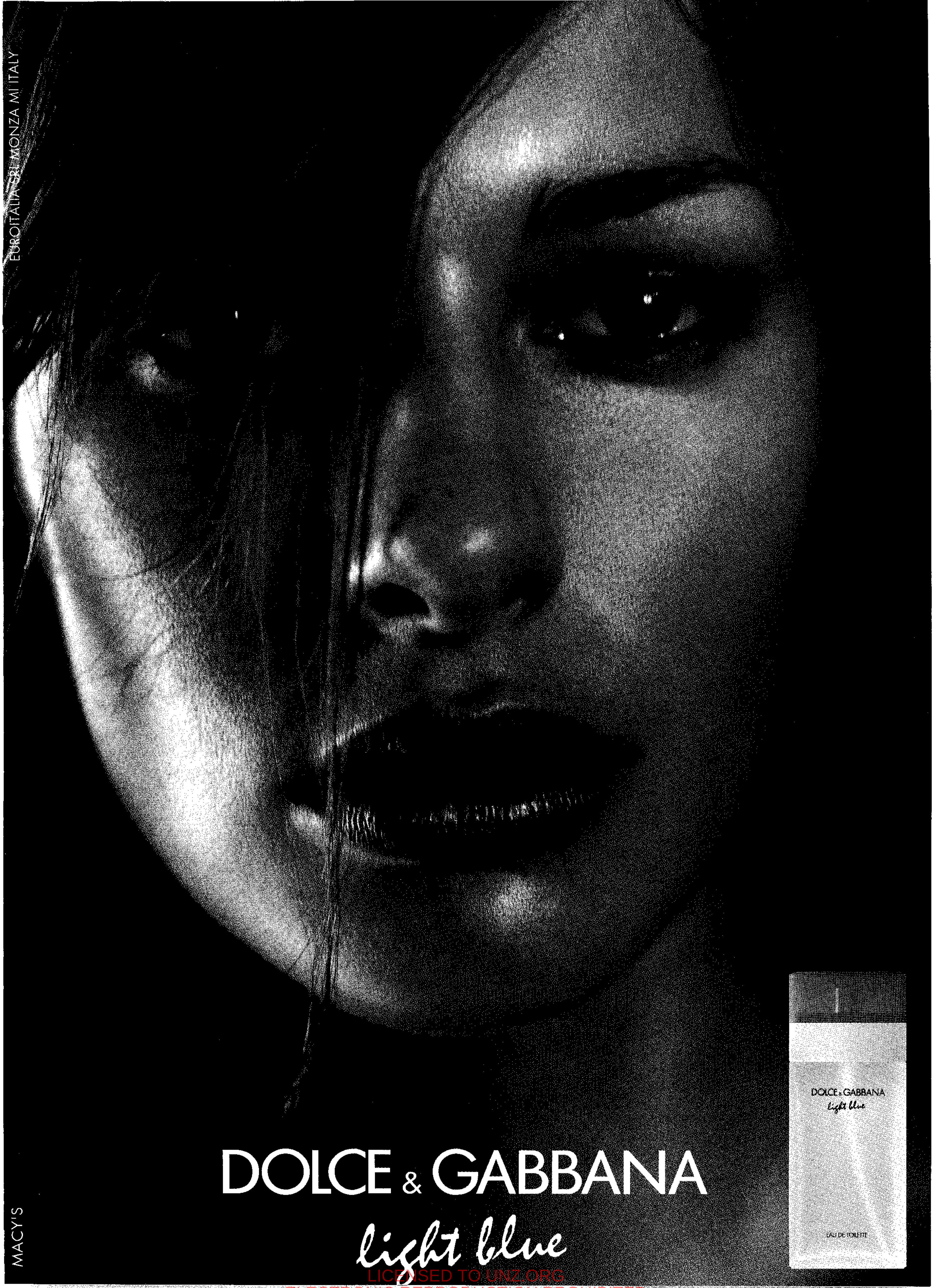
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constantly, and savagely, picked apart.

It's near impossible to convey the way people talk about Michael (almost everybody in Hollywood calls him Michael, oddly, with a deep intimacy)—the quality of the invective, the depth of the bitterness. For one thing, after more than 30 years of working at high levels of the business, he knows everyone—and, as many people will tell you, has betrayed nearly everyone he knows. For another, he's stayed in power so long, and against so many unlikely odds, that nobody can imagine a world without him—it's this frustration of being stuck with him that's so infuriating to so many people. He's ingrained, omnipresent. Like Castro or Saddam. He's just a standard of evil (and when you're the standard of evil in Hollywood, that is really something). The discussion is so extreme that it may suggest part of the reason he stays. There is no place for him to go: Without his position and power, he would be ripped apart by the crowd (like Michael Ovitz).

> Nobody can really challenge Eisner. **Nobody has the standing to reason with him.** (If the people you trust tell you you have to go, then you have to go—**but if you trust no one, you can stay.)**

But as it turns out, if your goal is just staying in power (many moguls have, foolishly, seen being loved and admired as an equal priority), this—the paranoia, the isolation, the denial, the fact that you've worked yourself into a corner that you won't and can't come out of—may be a good management strategy.

HERE'S THE INSURMOUNTABLE HURDLE HE had to surmount: He did not own, nor could he have afforded to buy, voting control of Disney—as Murdoch has at News Corp., or Redstone has at Viacom.

There is, I should mention, a corollary to the mogul exception—if you haven't gained such voting-class control of your stock, you will surely be overthrown. Everybody has been except for Michael.

But Michael created a third way: He couldn't control the voting shares, but he could obsessively control every other detail and every other person in the company. He could turn Disney into a closed kingdom.

The elements of this entrenchment strategy involve, for one thing, longevity itself. Indeed, he has been there so long, and has been so amply rewarded (his package of cash and options in 1998, for instance, was worth $600 million), that he has become Disney's third largest shareholder (no small feat for somebody who joined the company owning no part of it at all).

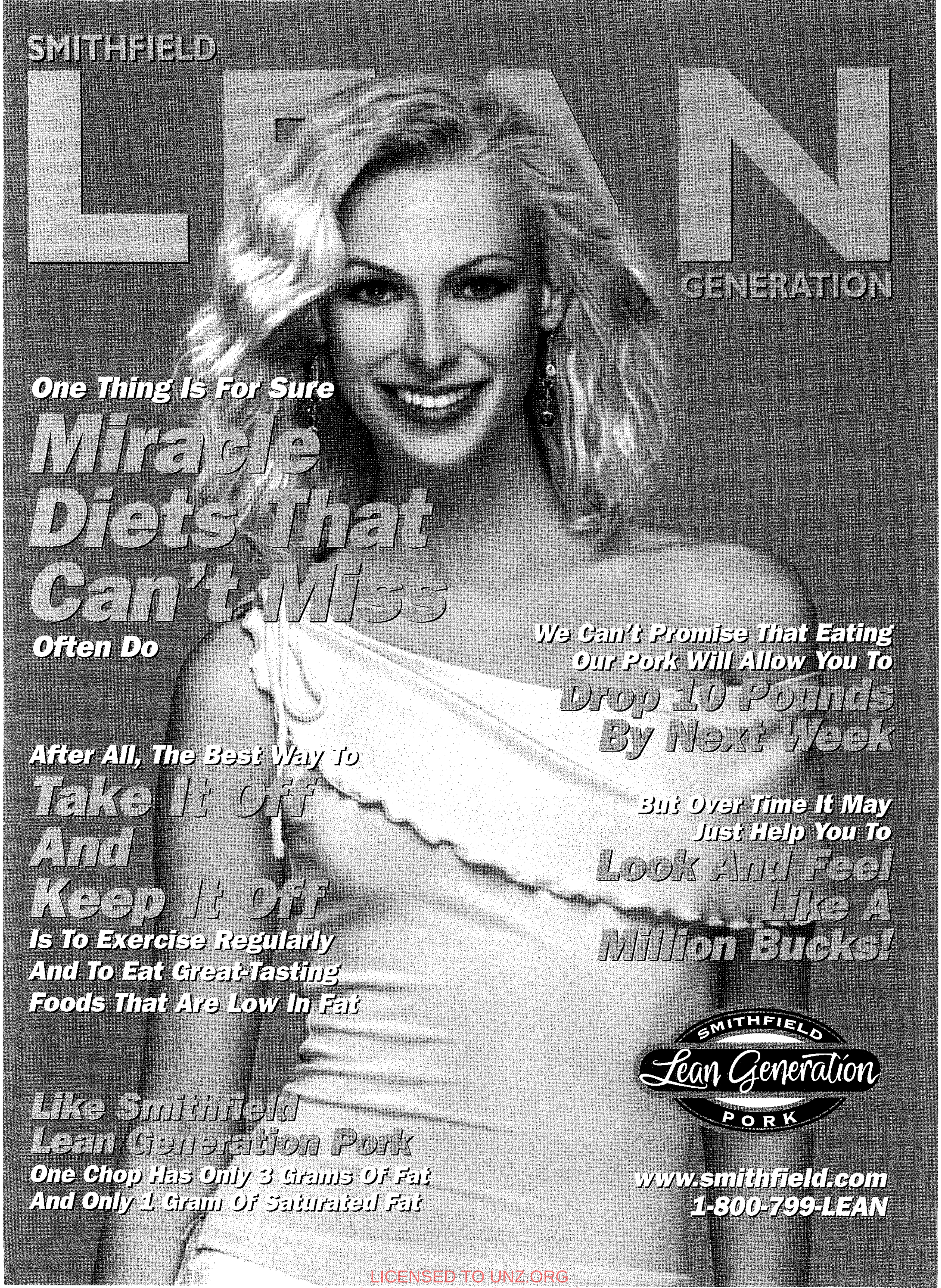
Then there's the isolation. The flight of several generations of Disney's senior executives (Paul Pressler, who ran the company's parks-and-resorts division, just resigned to run the Gap), which is reasonably thought to be a downside of Eisner's management, has also had a positive effect—it's dug him deeper in. Nobody can really challenge him. Nobody has the standing to reason with him. (If the people you trust tell you you have to go, then you have to go—but if you trust no one, you can stay.) And, most clearly, nobody is there to replace him. (Few people see his current would-be heir, Bob Iger, who was promoted from ABC after failing to fix the network, as a true alternative.)

There are, too, the yes legions. Over time, Eisner managed to pack the Disney board with his personal retinue (his lawyer, his architect, and the principal of his children's elementary school).

There's the vastness of the operation itself—not just the vastness but the dysfunctional vastness. The problems at a failing network (and now at the former Fox Family Channel, which Eisner bought from Rupert Murdoch for $5.2 billion, to rerun ABC shows), at a declining animation studio (by firing his would-be heir apparent, Jeffrey Katzenberg, Eisner created an animation competitor—DreamWorks—that destroyed the profitability of Disney's most profitable division), and with exhausted product lines (every time Disney needed a bump in earnings, it flooded the market with backlist releases) are so deep and intractable that nobody wants to fight you for your job.

Then, not least of all, there is the absolute knowledge, on everybody's part, that there are only two ways that Michael Eisner is leaving Disney: if he's escorted out or carried out. And nobody is brave enough or big enough to pull that trigger.

There is, finally, the length of the Disney slump itself as an odd, almost sobering virtue—everybody is used to it. After all, Disney isn't, as Eisner righteously maintains, in anywhere near the final-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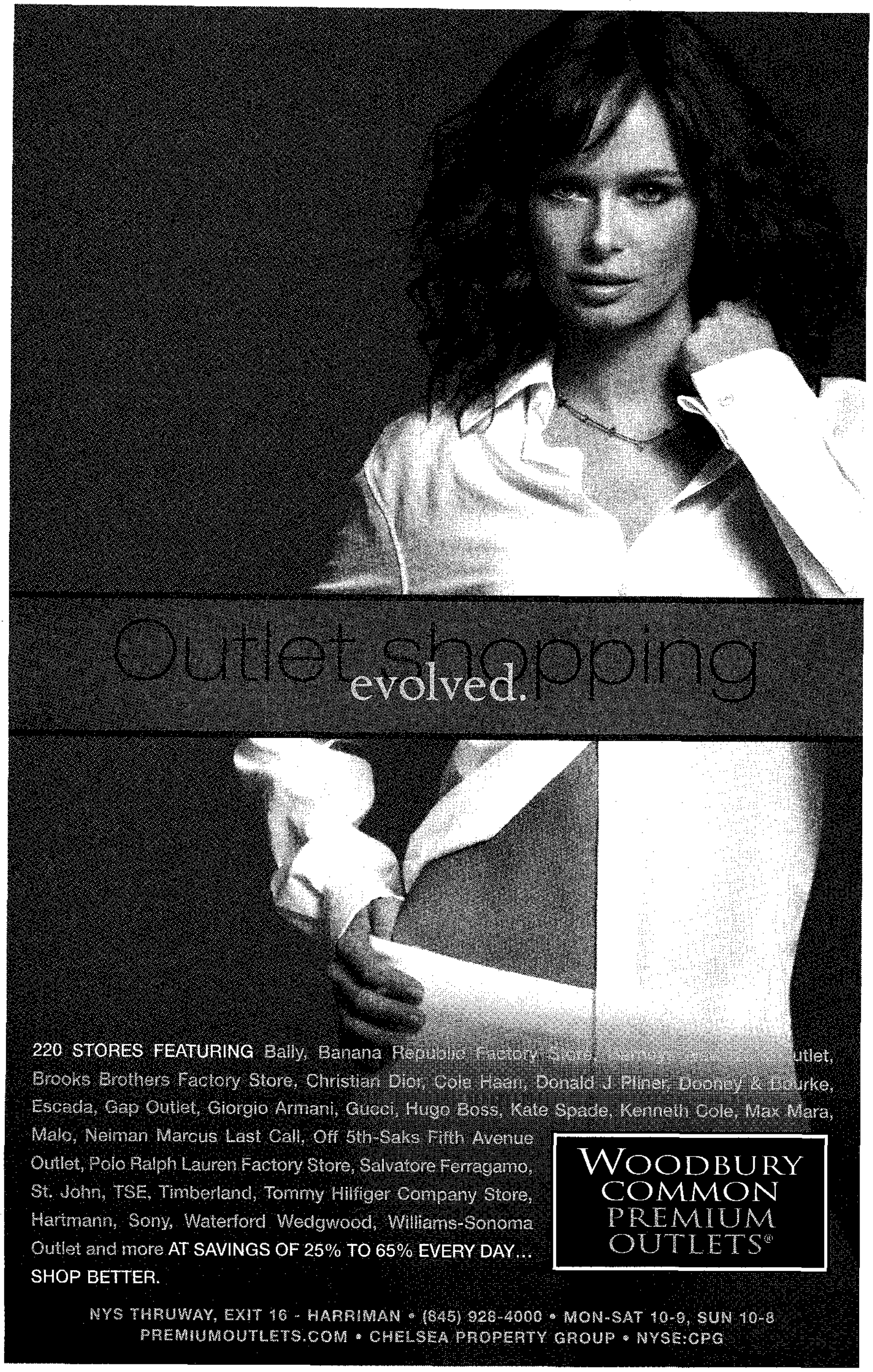

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days shape of AOL Time Warner or Vivendi. What's more, it is certainly true, as Eisner constantly repeats, that ABC is—as is always the case with network television—just one hit away from a turnaround. (Several weeks ago, the *Wall Street Journal* had a most remarkable account of the Eisner-led can-do campaign to micromanage the John Ritter ABC series *Eight Simple Rules for Dating My Teenage Daughter.*) There might always be another *Who Wants to Be a Millionaire?* (which made ABC and Disney look good before the network's slavish, and amateurish, four-nights-a-week dependence on the show made all concerned look very bad).

BUT MICHAEL EISNER, AS DUG IN AS HE IS, is surely now up against it.

Board member Stanley Gold, who represents Roy Disney and his Shamrock Holdings (one of the company's biggest shareholders) and who led the overthrow of the former Disney Establishment and helped install Eisner in its place, is after him. Then there's a rebel group of shareholders that met in New York a few weeks ago to prepare its list of demands. And at the recent Merrill Lynch Media Conference at the Ritz-Carlton Huntington in Pasadena, a lively topic among the media-business analysts was the idea of Mel Karmazin as Michael's replacement.

At the hush-hush showdown board meeting last week, there were reports of various ultimatums. Among them, the board had to be more independent (although, in something of an Eisner victory, Stanley Gold lost his job as sole chairman of the important governance committee—he now shares the spot with former senator George Mitchell). There were rumors, too, that the board had drawn a line in the sand: Eisner had to name his successor (not Iger) and specify a date for the succession.

And everywhere, there was the rising dust that precedes other moves. The sports teams were on the block. ABC was suddenly serious about merging, or at least about talking about merging, its news division with CNN. There were even rumblings of a Disney sale (rumblings that met with the perplexed question "To whom?") if the current ABC season does not go well (which it won't).

It does seem like it could, really, truly, and finally, be the autumn of the 60-year-old quadruple-bypass chief executive.

And yet I expect I'll be writing this same story in another three years. ■

E-mail: michael@burnrate.com. Michael Wolff's columns can be read online at nymetro.com/archive/wolff.

MONTAUK

M

He left me. Good riddance.

He never picked up his socks. He thought I was his mother. He didn't make me laugh anymore. He's gone. Who cares... I kept the sofa.

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James J. Cramer THE BOTTOM LINE

The Other War

While the Democrats dither over Iraq, they're squandering the ultimate election-year ammunition: Bush's dismal economy. An argument for fighting the war at home.

THE DAYS WHEN I WRITE MY BIG CHECKS AND then weigh in on what the Democratic Party should do are now past, a consequence of my decision to co-host a nightly talk show on CNBC, *Kudlow & Cramer*. Which is too bad, because the Democratic Party is missing an opportunity to crush the Republicans—just lay them to waste—in next month's elections. The blockheads who are putatively leading the party, Senator Tom Daschle and former presidential nominee Al Gore, seem to have lost their eyesight, if not their minds; they can't recognize the economic Achilles' heel, or more accurately Achilles' heel, foot, calf, and thigh, that President Bush has flashed at them repeatedly this past year. Instead, they are frittering away whatever support they may have with an untenable position on preemptive war.

First, let's examine the Democratic position as it currently stands. On foreign policy, the Dems are anti-terror but anti-war. On domestic policy, they are anti-growth and pro–balanced budget, with no desire to benefit the investor class because such breaks allegedly favor the rich.

Or, to put it in terms of presidential politics, the party's combining a George McGovern take on foreign policy with a Herbert Hoover take on the economy, a lethal prescription for the fall elections and a cataclysmic strategy for 2004.

If I could write the check and get back in the room, here's the simple plan I would lay out to get control of both the White House and Congress: Follow the path taken by Jack Kennedy—go hawk on foreign policy with a promise to overthrow repressive regimes and launch a vigorous pro-growth domestic policy to stimulate the economy.

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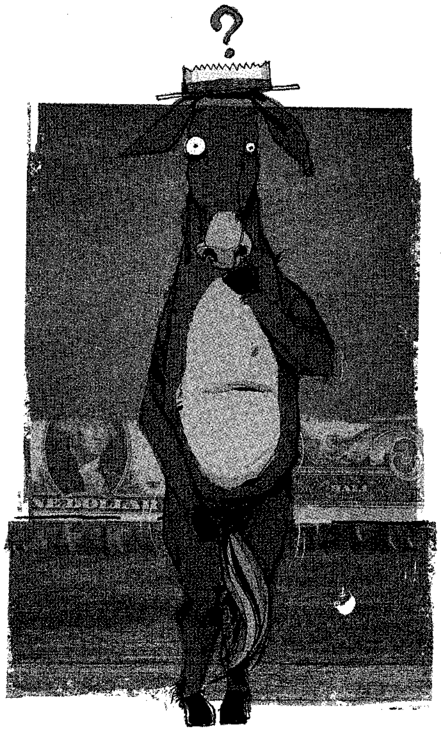
It's amazing to me how JFK's own party has squandered his legacy. Consider this: The only candidate in the past twenty years who appropriated Kennedy's vision was Ronald Reagan. It was Reagan who frequently cited JFK's devotion to a strong military and tax cuts to stimulate the economy, and it was Reagan who drew more Democratic voters to the GOP's cause than anyone in history. If the Democrats would adopt a JFK stance on defense, then the national debate would shift squarely to the piss-poor job this administration's doing with the economy. With the NASDAQ cut by four fifths, the Dow down 5,000 points, and 50 million 401(k)s getting annihilated, the only issue that will resonate with voters is corporate corruption and the attendant decline of the stock market.

Amazingly, despite Middle America's overwhelming adoption of stocks as the only asset class worth owning, the Democratic Party still acts as if only the rich own them. That myopic view is keeping the party from capturing millions of voters who are totally up for grabs and feel alienated by this CEO president's inability to get the economy growing again.

Instead of balanced-budget rhetoric that makes no more sense than it did when Hoover argued for it in 1932, the Democrats should be talking about putting more money into the pockets of the middle class through simple means: a tax exemption for the first $1,000 of dividends and an expanded tax-loss exemption for long-term capital gains. A balanced budget is a noble goal, but not when the economy's stalling out and the only measures keeping things aloft are 0 percent financing for cars and 5 percent financing for homes. That just gives the auto industry profitless prosperity and creates a housing bubble that makes homes unaffordable for the constituents of the Democratic Party. If anything, the bond market, with the lowest rates in decades, is screaming that the government should be



spending, and spending more aggressively than it is, just to stimulate an economy that has maxed out on consumer spending. Tax cuts aren't the source of evil when the economy is in the doldrums—they're the source of potential growth. You just have to know whose taxes to cut: the middle class's and the lower class's.

Those cuts aren't enough, though, to bolster the one sector of the economy that's completely in the tank: technology. Instead of fretting that spending will drive up interest rates, the Democrats should insist on massive new spending programs on security, both at home and abroad, that would put money where it is most needed: in the hands of information-technology companies that are suffering from the worst IT-spending market since tech first began to dominate the economy.

I would call in the heads of Cisco, Intel, IBM, Microsoft, Motorola, Sun Micro, Dell, and EMC and ask them how can we link all of our domestic and international intelli-

ILLUSTRATION BY PJ LOUGHRAN.

gence together immediately. How can we plug a Montana state trooper in to the FBI's counterterrorist computers in Washington? How can we develop a fair, fail-safe computerized identity system that will keep more bad guys off our planes and out of our container ships and away from our landmarks, reservoirs, and power plants, without trampling on civil liberties? How can we remake our military so that heavy equipment can be deployed faster and more effectively wherever and whenever it is needed? These initiatives, the equivalent of putting a man on the moon in another generation, would reenergize the portion of the economy that's just being crushed before our eyes.

> The Democrats **seem totally oblivious** to the fantastic hand they've been dealt: The most crooked of all companies, Enron, was a total creature of the **massive deregulation** that the GOP pushed for.

A change in dividend policy, meanwhile, would reinvigorate the financial system and force companies to pay out more dividends rather than add debt to buy back stock, the current obsession in the corporate world that has led to tattered balance sheets in every industry.

Right now, the Bush administration's only major contribution to the economy is tariffs on the steel industry. That ridiculous decision has caused a worldwide trade war for what? So the GOP can win West Virginia?

As for corporate corruption, the Democrats seem totally oblivious to the fantastic hand they've been dealt: The most crooked of all companies, Enron, was a total creature of the massive deregulation that the GOP has pushed for these past twenty years. You could never have had an Enron without the gutting of all the safeguards the Democrats had put in over the past 70 years, but not a single Democrat has even raised the issue of the critical need to reregulate. Nor has any Democrat, save Eliot Spitzer, realized that the Republicans have fought every effort to clean up the securities markets. The GOP stance on corporate chicanery—the "just a few bad apples" defense—has been so thoroughly discredited by the gargantuan amount of fraud that Democrats should be jumping up and down about it. And even as the fraud continued to wipe out millions of 401(k)s, the Bushies remained cozy with the executives at the top, declining to pursue the corrupt directors on the board of Enron until a reporter for the *Wall Street Journal* recently shamed them into doing so.

The multiple Republican failures on the economic front *should* be the most obvious, natural talking points for every Democratic nominee running for everything from senator to town constable.

But no, the Democratic blockheads remain silent, even as their constituents feel Republican-induced pain every day. ■

James J. Cramer is co-founder of TheStreet.com. At the time of publication, he owned stock in Cisco, Intel, IBM, Microsoft, Motorola, Sun Micro, Dell, and EMC. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time. *E-mail: jjcletters@thestreet.com.*

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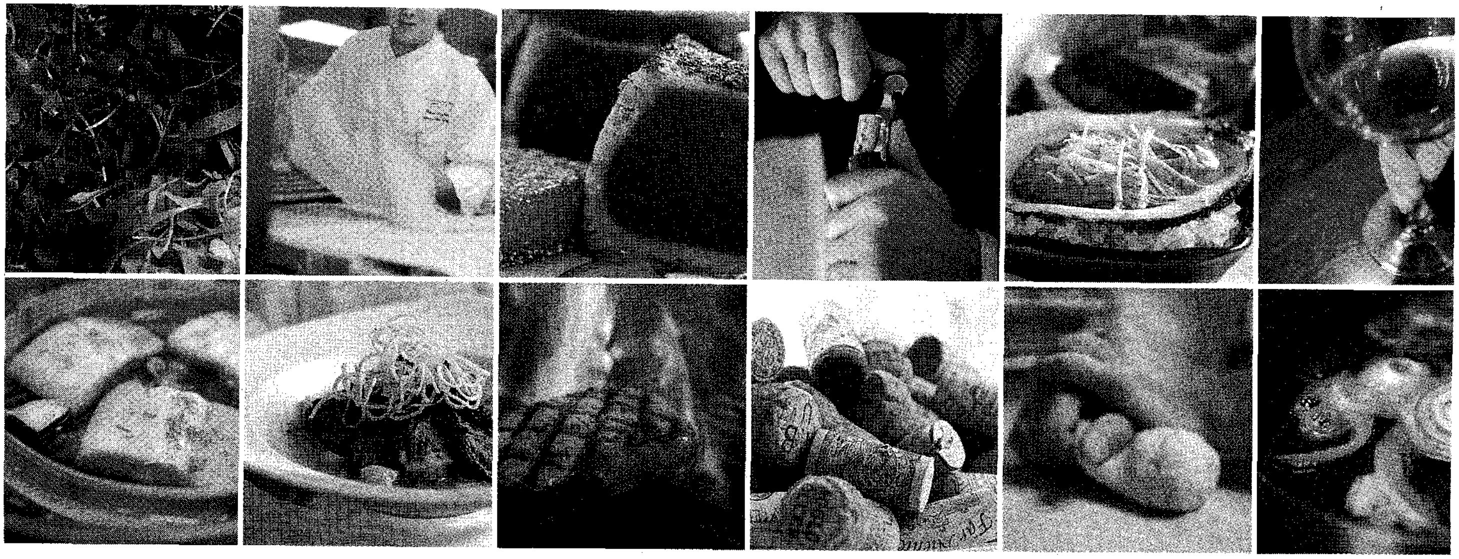

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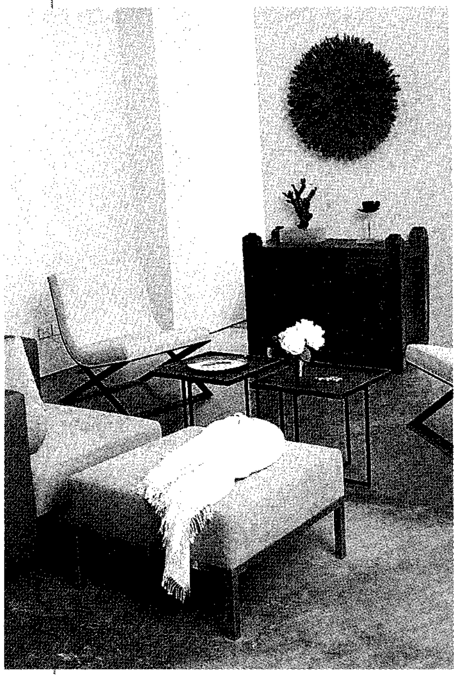
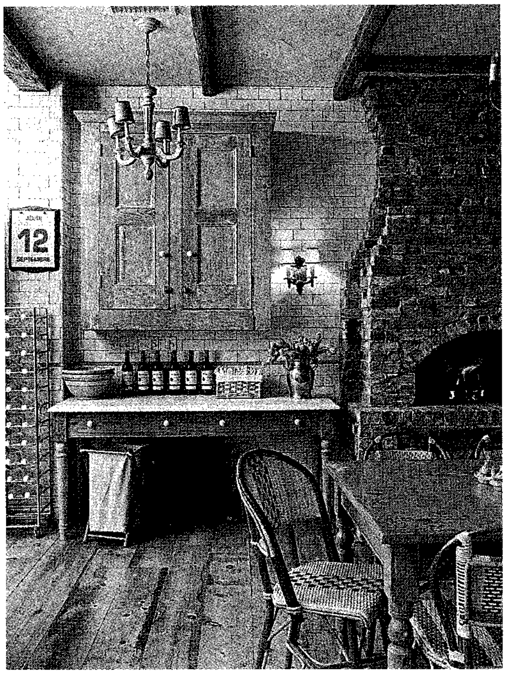
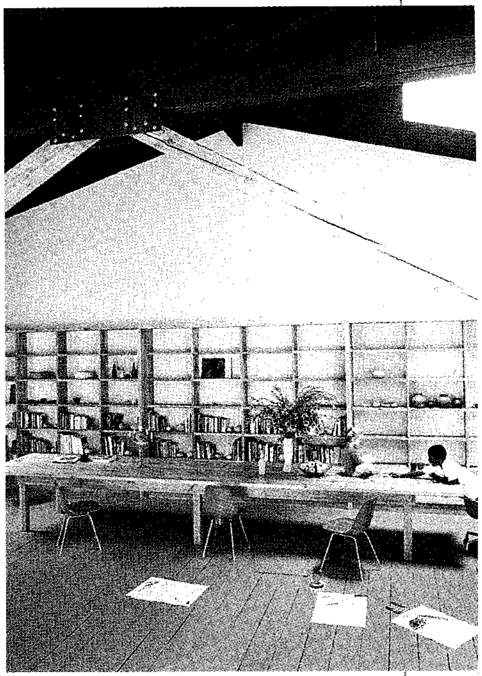






NEW YORK

homedesign2002

By Wendy Goodman

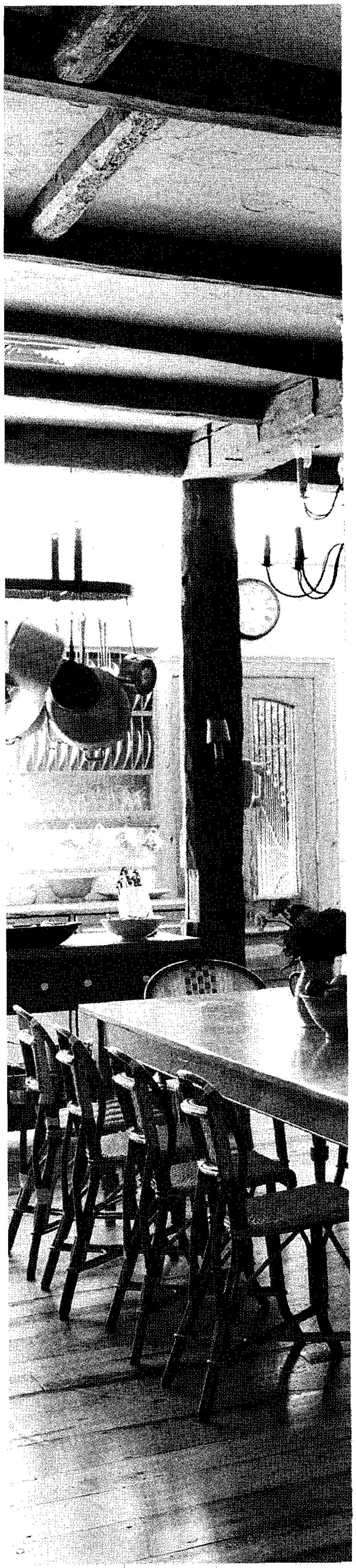
New York City has always been about reinvention, and the New Yorkers whose homes are featured here are no exception. Not content to renovate and update, they've transformed conventional city spaces into something so different you'll do a double take. A townhouse in the Village becomes a Provençal fantasy with a huge country kitchen and a rough-hewn hearth in every room. A Brooklyn church is reincarnated as a cheap-and-cheerful sanctuary for a lively young family. A downtown duplex goes California modern with stone, glass, and a pool that runs from the outside in. To help you realize *your* vision, we've also compiled *New York*'s first list of the city's 100 best interior-design talents. No need to live in a cookie-cutter space; the city's imagination is big enough for all of us.

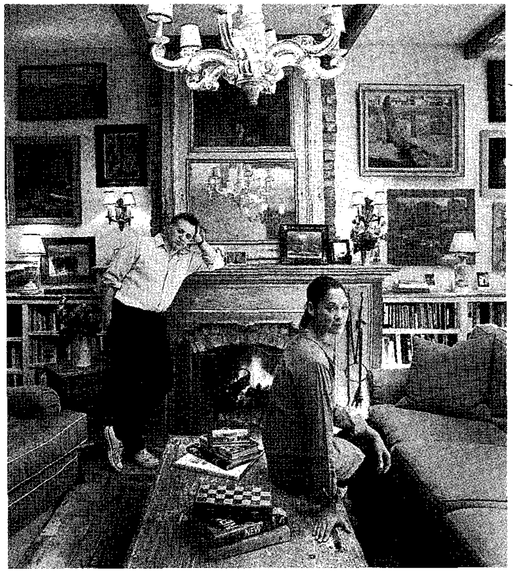
Edited by Meredith Kahn • Text by Alexandra Lange • Market editor: Shyama Patel

PHOTOGRAPHS: FROM LEFT, CARLOS EMILIO; FRANÇOIS DISCHINGER; FERNANDO BENGOECHEA.

Family Recipe

Restaurateur Keith McNally—the man behind Pastis and Balthazar—uses a mix of Provençal flavors and American country spice to turn an 1841 townhouse into a thoroughly luxurious retreat.



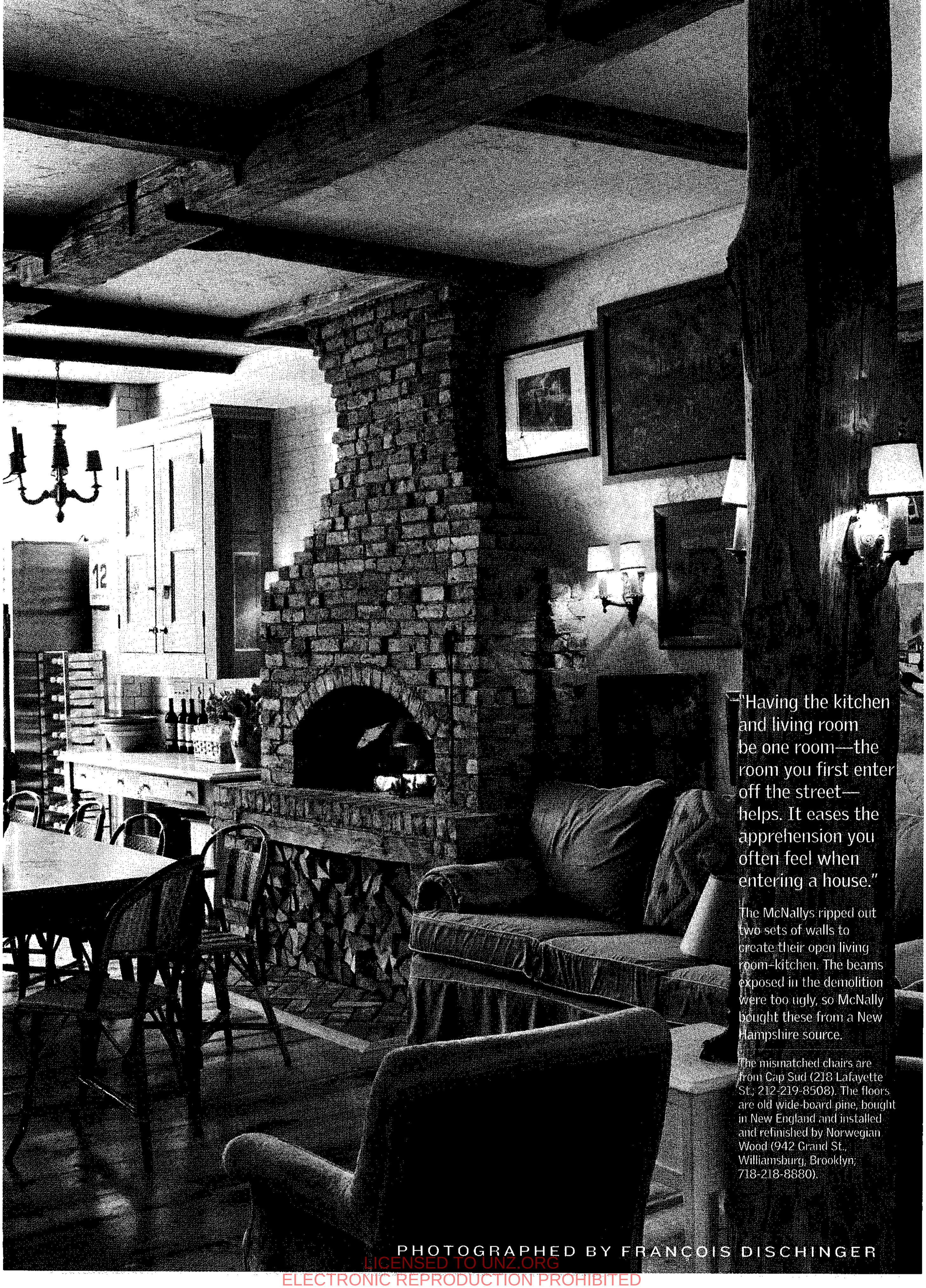


"All the paintings were accumulated at a snail's pace over 25 years. Many are from flea markets in France, some from shops in London, Russia, and New York."

McNally and his wife, Alina, in their living room. A French flea market was also the source of the cartoony painted-metal chandelier, one of a dozen scattered throughout the house.

The coffee table was made by Richard Newton from old, stripped planks (46 Alewive Brook Rd., East Hampton; 631-907-0715). The blue cotton sofas are from English Country Antiques (21 Newtown Ln., East Hampton; 631-329-5773).

Keith McNally's restaurants are known for their better-than-the-real-thing re-creations of international scenes—the Paris brasserie, the local bistro, the Moscow bar. But as it happens, they've never lived up to their creator's expectations: "I begin with the lofty idea of building the equivalent of a Shakespeare sonnet and halfway through realize it's just a Guns N' Roses lyric." His own newly completed renovation of a four-story 1841 Village townhouse—conceived with and supervised by designer Ian McPheely—was no different. "Nothing ever matches what I have in mind," he says. "That's why I'm so obsessed in the search for individual items. I believe if only that one small element were found, the Second Coming would occur." The elements in his house, however, are by no means small: beams from a New England barn, chandeliers he found in flea markets from Paris to Montpelier, bistro chairs from Soho, doors from Rhode Island. The theme here is country, both Continental and Connecticut, but grafted onto a surprisingly urban open layout. "The look and prominence of the kitchen gives an informality to the house," he says. "The last thing we wanted was the stiffness of a separate formal living room. I've an aversion to that kind of thing. It's like the precious cutlery that one reserves for special occasions."

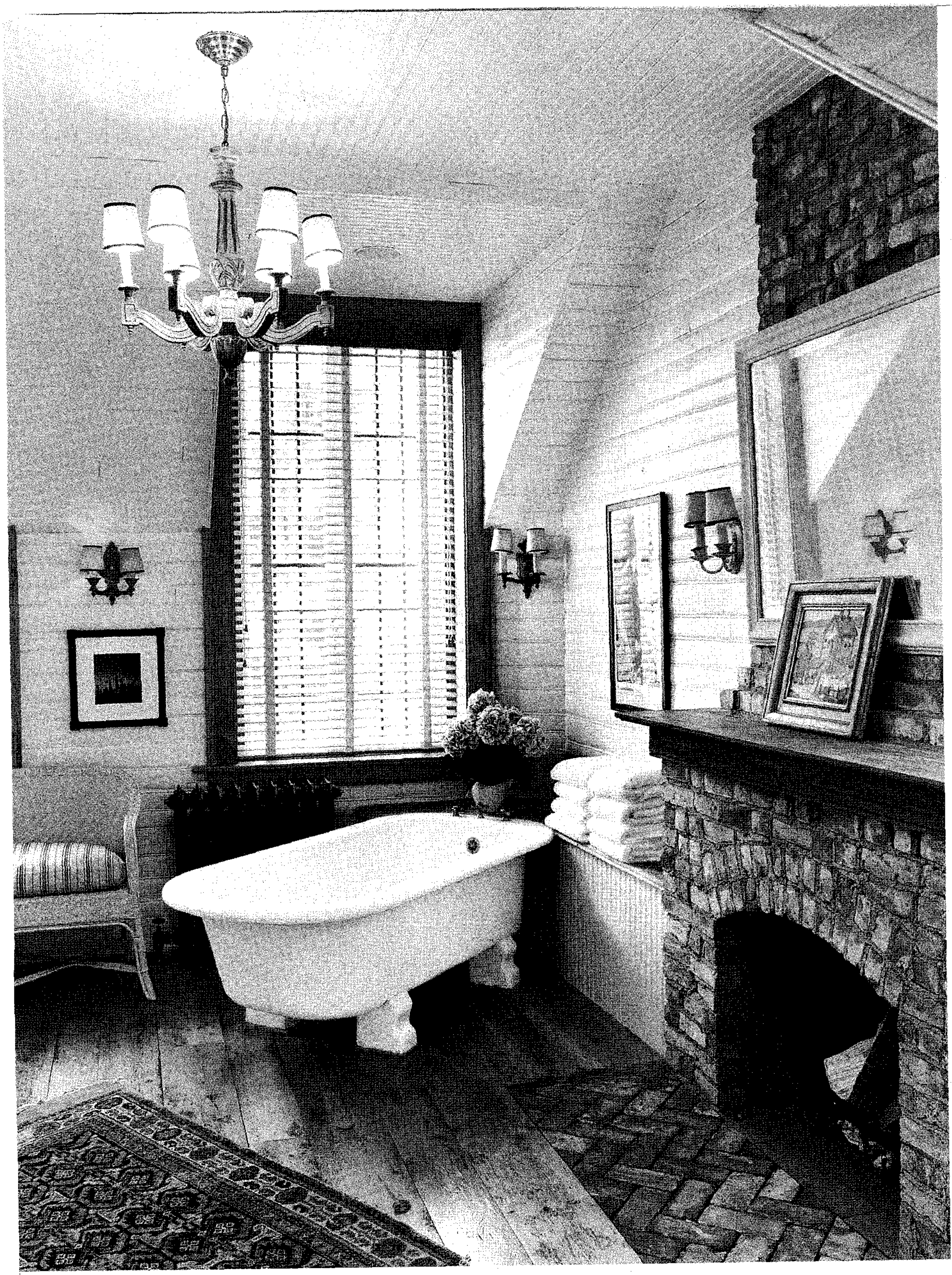


"Having the kitchen and living room be one room—the room you first enter off the street—helps. It eases the apprehension you often feel when entering a house."

The McNallys ripped out two sets of walls to create their open living room-kitchen. The beams exposed in the demolition were too ugly, so McNally bought these from a New Hampshire source.

The mismatched chairs are from Cap Sud (218 Lafayette St.; 212-219-8508). The floors are old wide-board pine, bought in New England and installed and refinished by Norwegian Wood (942 Grand St., Williamsburg, Brooklyn; 718-218-8880).

PHOTOGRAPHED BY FRANÇOIS DISCHINGER



"All the fireplaces are new, but built with old bricks and built *twice*—getting the mason to lay his bricks unevenly was like pulling teeth."

The pine floors continue into the master bathroom, which has its own fireplace. The chandelier and wicker bench were found at an Avignon flea market.

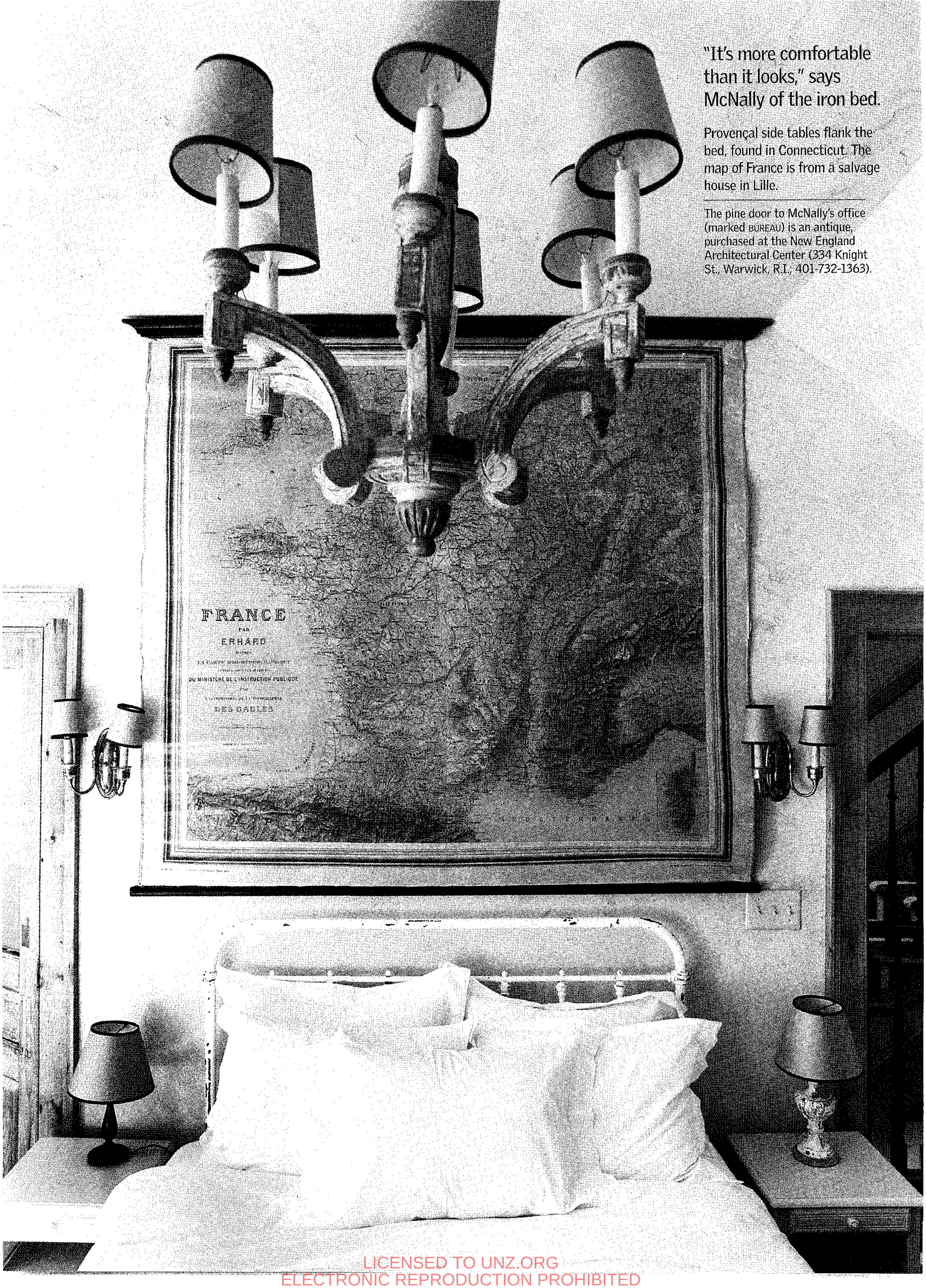
The footed tub is from Urban Archaeology (143 Franklin St.; 212-431-4646).

PREVIOUS SPREAD: GROOMING BY KEVIN DONLIN FOR SUSAN PRICE.

"It's more comfortable than it looks," says McNally of the iron bed.

Provençal side tables flank the bed, found in Connecticut. The map of France is from a salvage house in Lille.

The pine door to McNally's office (marked BUREAU) is an antique, purchased at the New England Architectural Center (334 Knight St., Warwick, R.I., 401-732-1363).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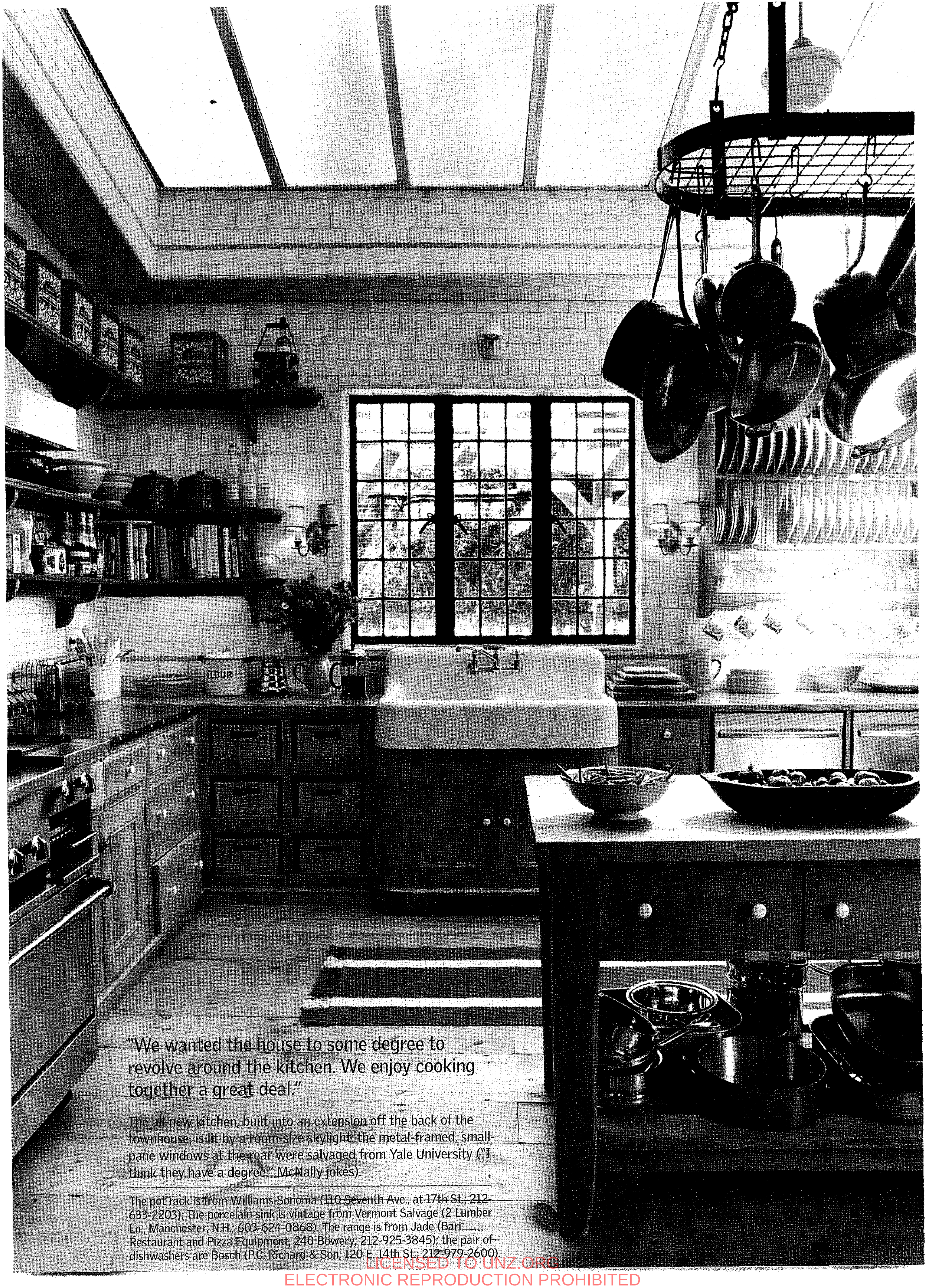


"We wanted the house to some degree to revolve around the kitchen. We enjoy cooking together a great deal."

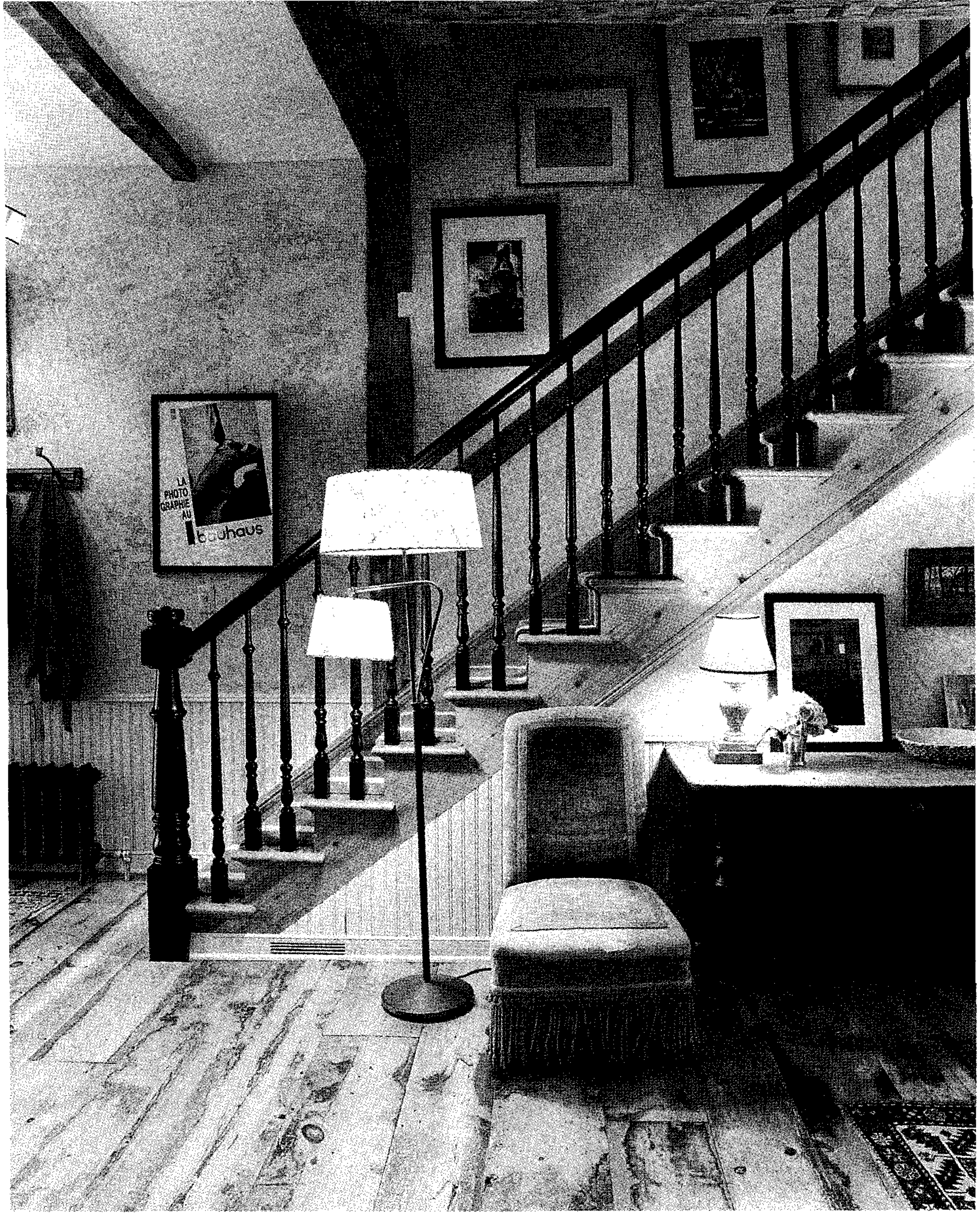
The all-new kitchen, built into an extension off the back of the townhouse, is lit by a room-size skylight; the metal-framed, small-pane windows at the rear were salvaged from Yale University ("I think they have a degree," McNally jokes).

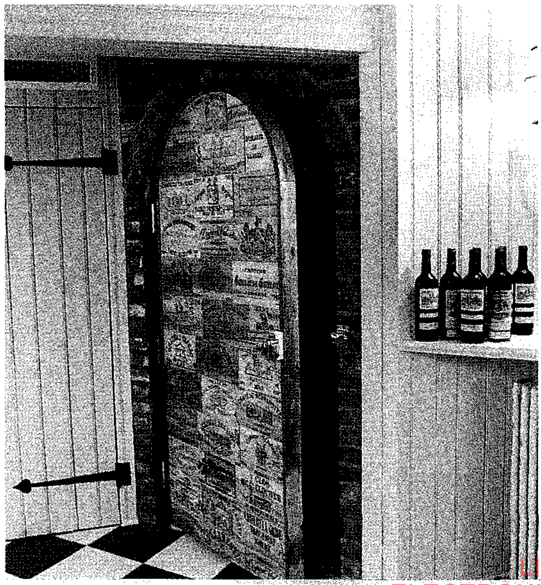
The pot rack is from Williams-Sonoma (110 Seventh Ave., at 17th St.; 212-633-2203). The porcelain sink is vintage from Vermont Salvage (2 Lumber Ln., Manchester, N.H.; 603-624-0868). The range is from Jade (Bari Restaurant and Pizza Equipment, 240 Bowery; 212-925-3845); the pair of dishwashers are Bosch (P.C. Richard & Son, 120 E. 14th St.; 212-979-2600).

"A place where kids can knock over the furniture and no one cares—that's all we wanted."

McNally found the nineteenth-century slipper chair at a flea market in Montpelier, the curvy metal floor lamp at the 26th Street flea. Climbing the staircase wall are a set of lithographs by Louis Lozowick and C.R.W. Nevinson, among others. The photograph on the table is by Saul Leiter.

The walls were glazed by Robert Padilla of L'Atelier des Arts (247 Centre St., third fl.; 212-925-5878); the banister was built by N.E. & W.S., Inc. (60-50 60th St., Maspeth, N.Y.; 718-326-4699).

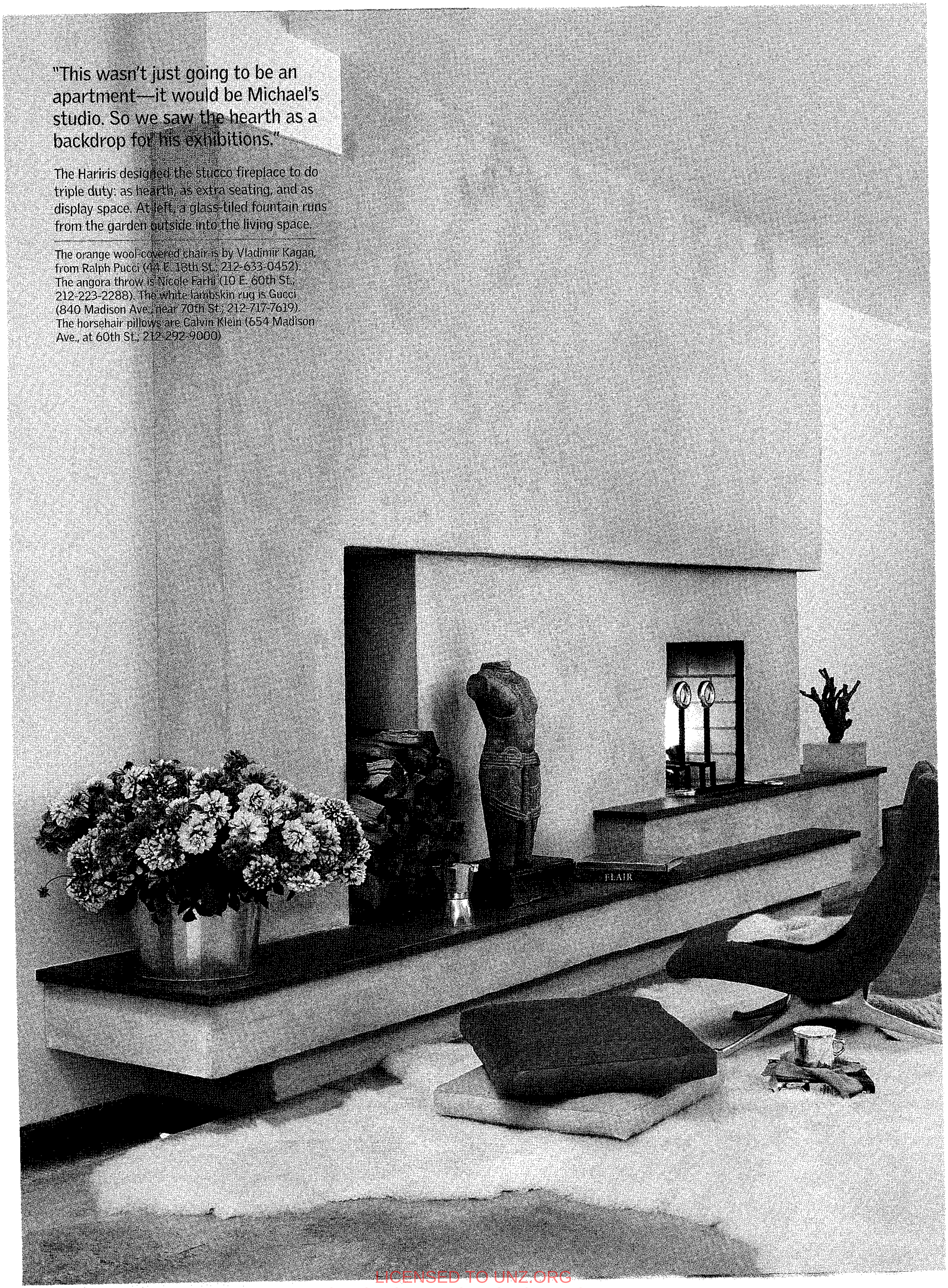




"The best moments of working on the house came when Alina and I would surreptitiously spend all night repainting a wall the painters had just very carefully finished that day."

The surface of the door to the McNally's basement wine cellar was constructed out of recycled wooden wine crates; the walls are lined with much-painted beadboard.

The red-and-white vinyl composition tile is from Aronson's (135 W. 17th St.; 212-243-4993).



"This wasn't just going to be an apartment—it would be Michael's studio. So we saw the hearth as a backdrop for his exhibitions."

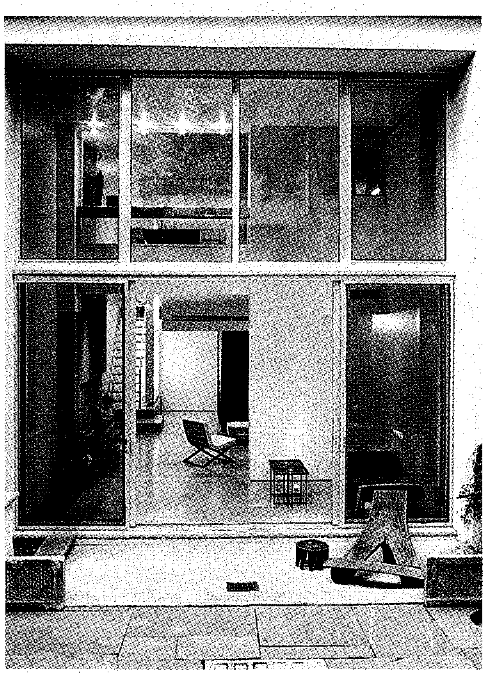
The Hariris designed the stucco fireplace to do triple duty: as hearth, as extra seating, and as display space. At left, a glass-tiled fountain runs from the garden outside into the living space.

The orange wool-covered chair is by Vladimir Kagan, from Ralph Pucci (44 E. 18th St., 212-633-0452). The angora throw is Nicole Farhi (10 E. 60th St., 212-223-2288). The white lambskin rug is Gucci (840 Madison Ave., near 70th St., 212-717-7619). The horsehair pillows are Calvin Klein (654 Madison Ave., at 60th St., 212-292-9000)

Urban Oasis

A Greenwich Village duplex combines Southeast Asian embellishments with a pared-down, high-tech design, using cool concrete, glowing glass, and bright-blue water—indoors *and* out.

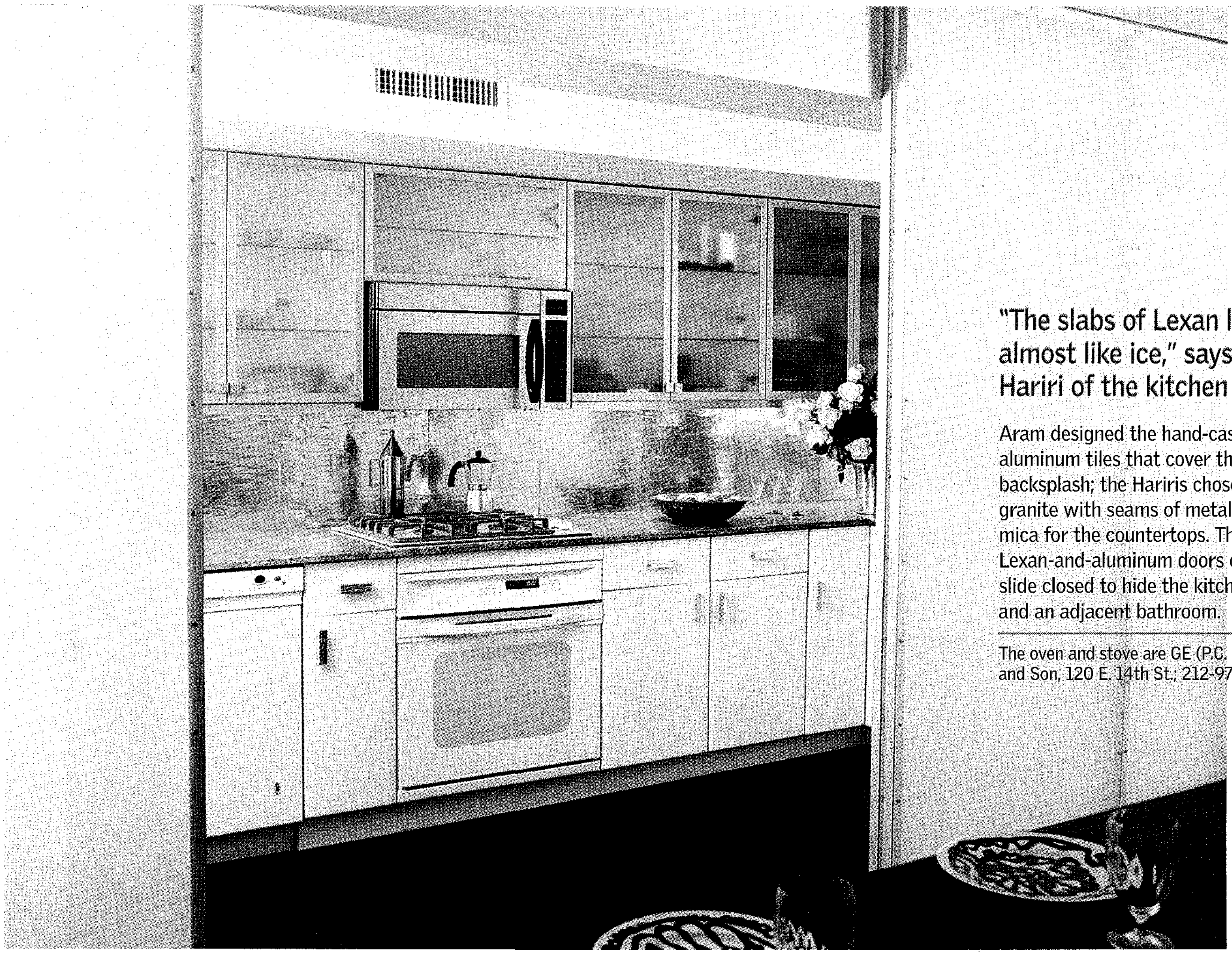
Three designers working on one house could be two too many. Luckily, however, architect sisters Gisue Hariri and Mojgan Hariri (of Hariri & Hariri Architecture) and product designer Michael Aram were able to give his 1,800-square-foot Greenwich Village duplex the best of all their worlds. "He wanted a home that would double as a gallery," Gisue explains. Aram brought to the table a profusion of objects: his own lyrical, high-shine designs as well as a collection of ancient, expressive Indian sculpture. The Hariris brought a commitment to modernism that included many of the same materials: metal, stone, ebonized wood, plus the urban addition of Lexan, a translucent plastic, which they used for stairs and walls. "We were excited by the idea that Michael also lives in India, and that the craft and the culture of India would be present within this very Manhattan scene," Gisue says. His objects affected their work—creating display spaces that seem to rise naturally from floors and walls—but theirs also affected his. "His work for the apartment became more simple, more minimal," she says. "It lends itself to the way our architecture is—you see India and New York together."



"Because the doors are oversize, when they open, the interior becomes part of the exterior."

Hariri & Hariri added the double-height living room to the back of the turn-of-the-century brownstone, excavating half a story into the backyard. They designed the steel-and-glass rear façade, using oversize industrial sliding-glass doors. Water trickles into the fountain over a set of Mogul marble screens, which Aram shipped back from India.

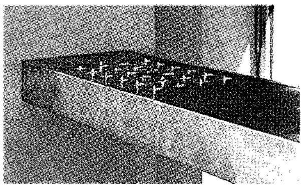
PHOTOGRAPHED BY CARLOS EMILIO

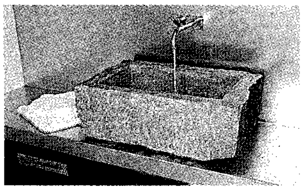


"The slabs of Lexan look almost like ice," says Gisue Hariri of the kitchen doors.

Aram designed the hand-cast aluminum tiles that cover the backsplash; the Hariris chose granite with seams of metallic mica for the countertops. The Lexan-and-aluminum doors can slide closed to hide the kitchen and an adjacent bathroom.

The oven and stove are GE (P.C. Richard and Son, 120 E. 14th St.; 212-979-2600).





"The steel railing is almost an altarpiece."

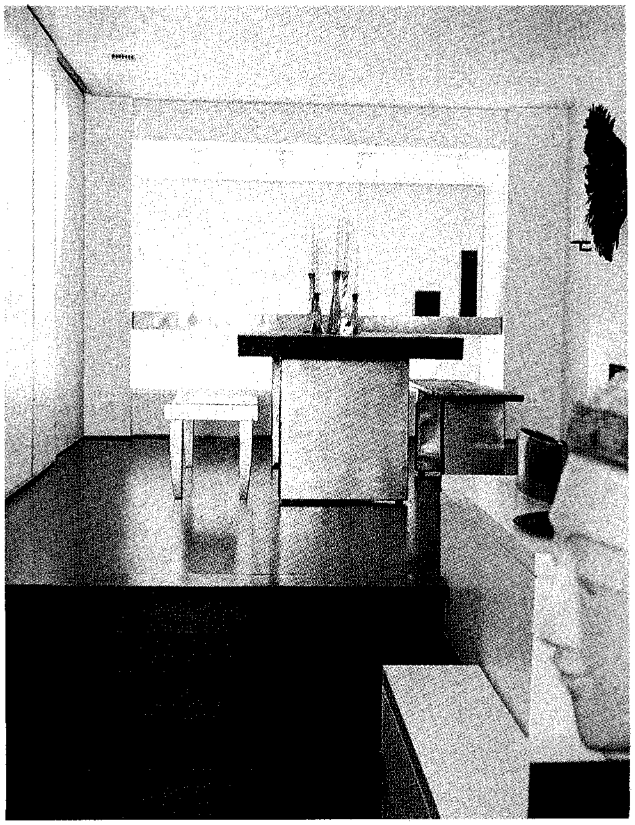
Top: The Hariris designed the stainless-steel slab (with tiny tea-light holders) that separates the upstairs dining area from the downstairs living area. Bottom: Aram found this antique limestone trough in India; the Hariris designed the (extremely strong) steel slab it sits on.

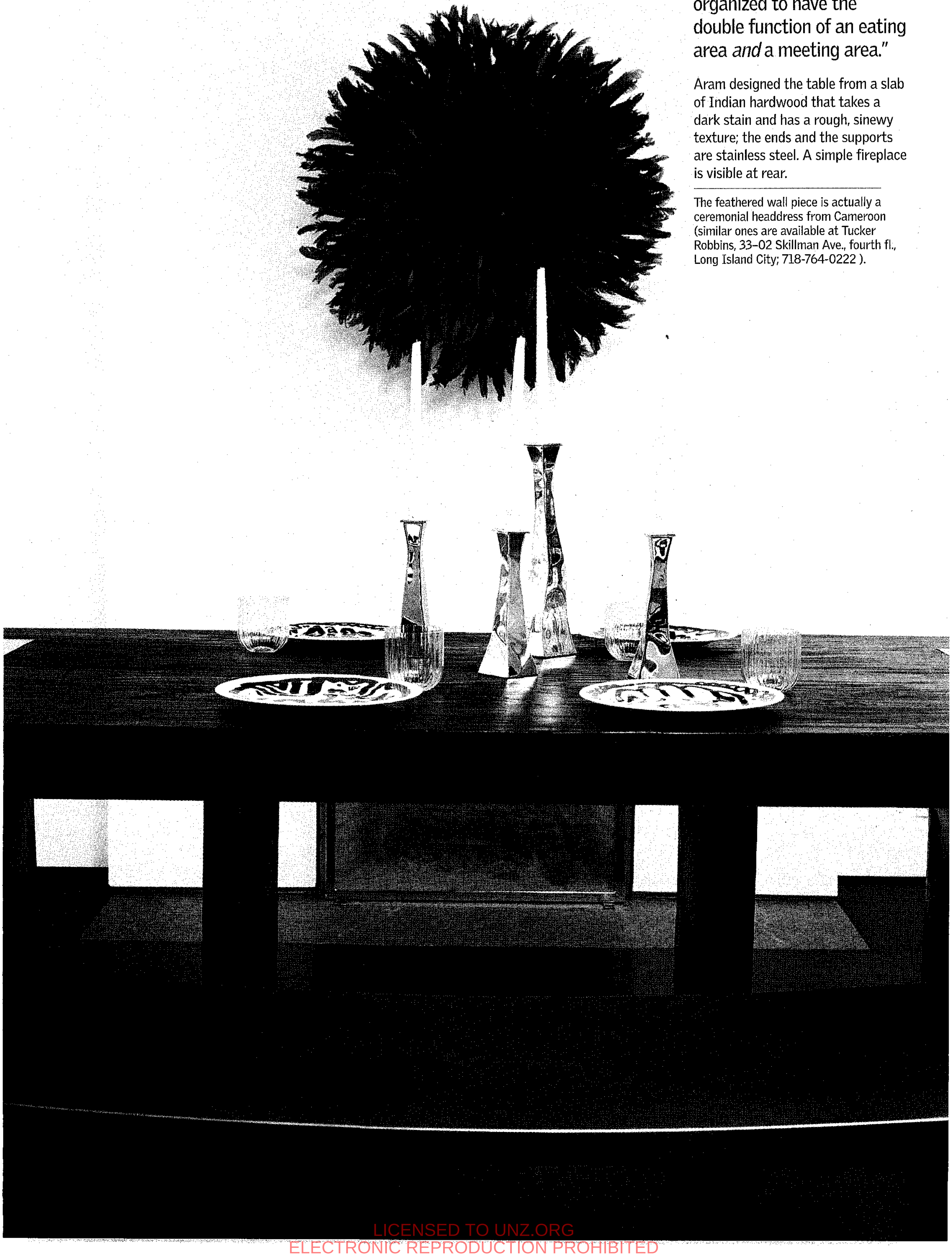
The faucet is Vola (Simon's Hardware and Bath, 421 Third Ave., near 29th St.; 212-532-9220).

"Michael had shown us a few of his most valuable, unique objects, and they became part of the architecture."

To create display space, the Hariris added a second set of steps outside the dining room, in white lacquer and stainless steel. The topmost step holds an ancient Buddha head from Aram's collection. The kitchen doors, at left, are closed.

The table and the wood-and-steel bench at right were designed by Aram; his products are available at Barneys New York, at Bloomingdale's, and via his Website (www.michaelaram.com).





"The dining room is organized to have the double function of an eating area *and* a meeting area."

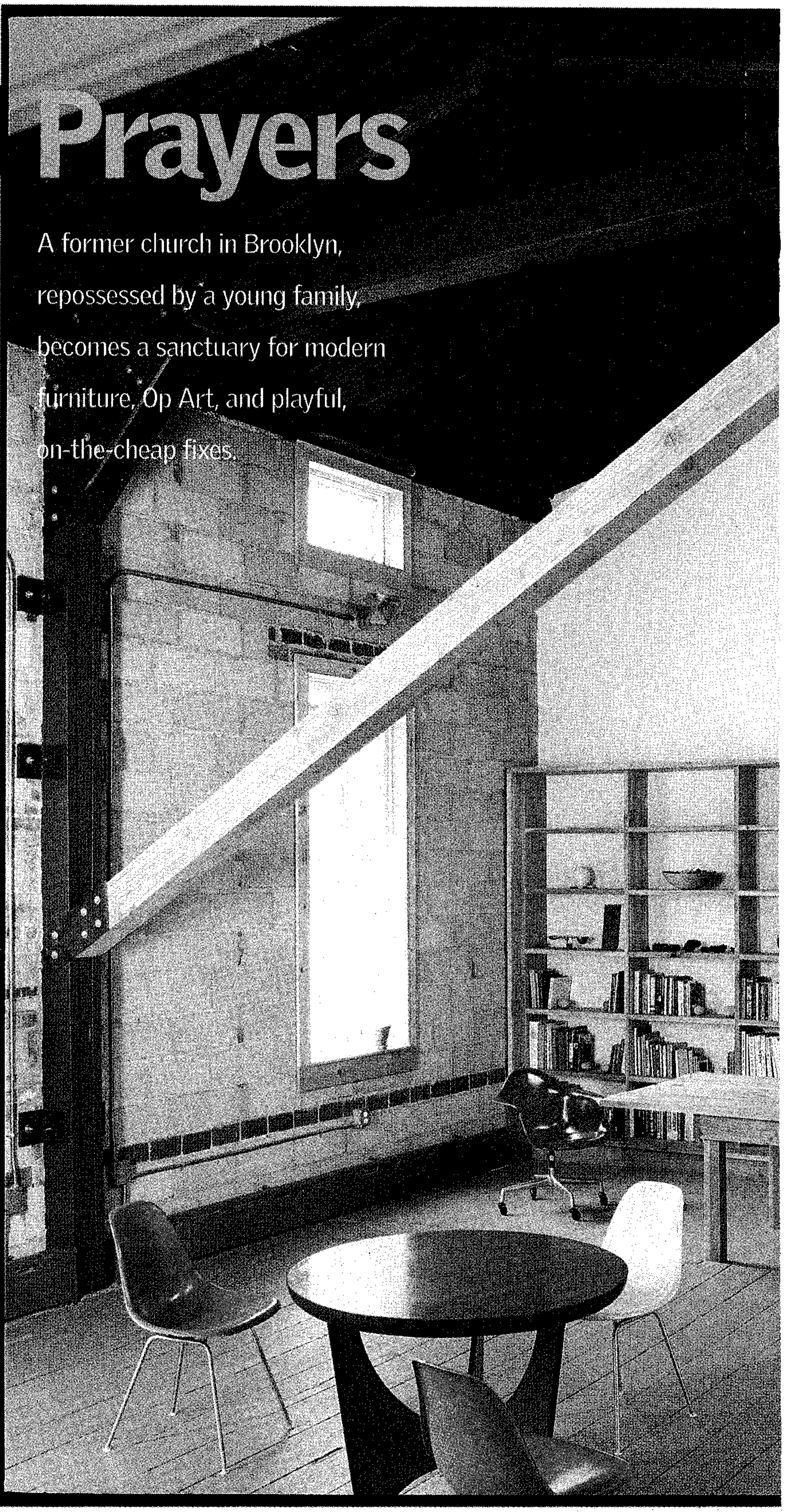
Aram designed the table from a slab of Indian hardwood that takes a dark stain and has a rough, sinewy texture; the ends and the supports are stainless steel. A simple fireplace is visible at rear.

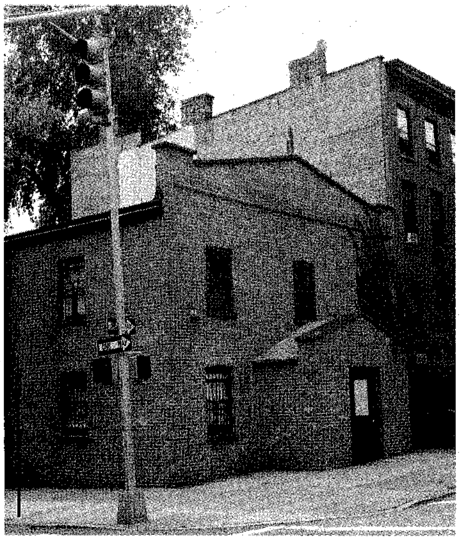
The feathered wall piece is actually a ceremonial headdress from Cameroon (similar ones are available at Tucker Robbins, 33-02 Skillman Ave., fourth fl., Long Island City; 718-764-0222).

Answered Prayers

A former church in Brooklyn, repossessed by a young family, becomes a sanctuary for modern furniture, Op Art, and playful, on-the-cheap fixes.

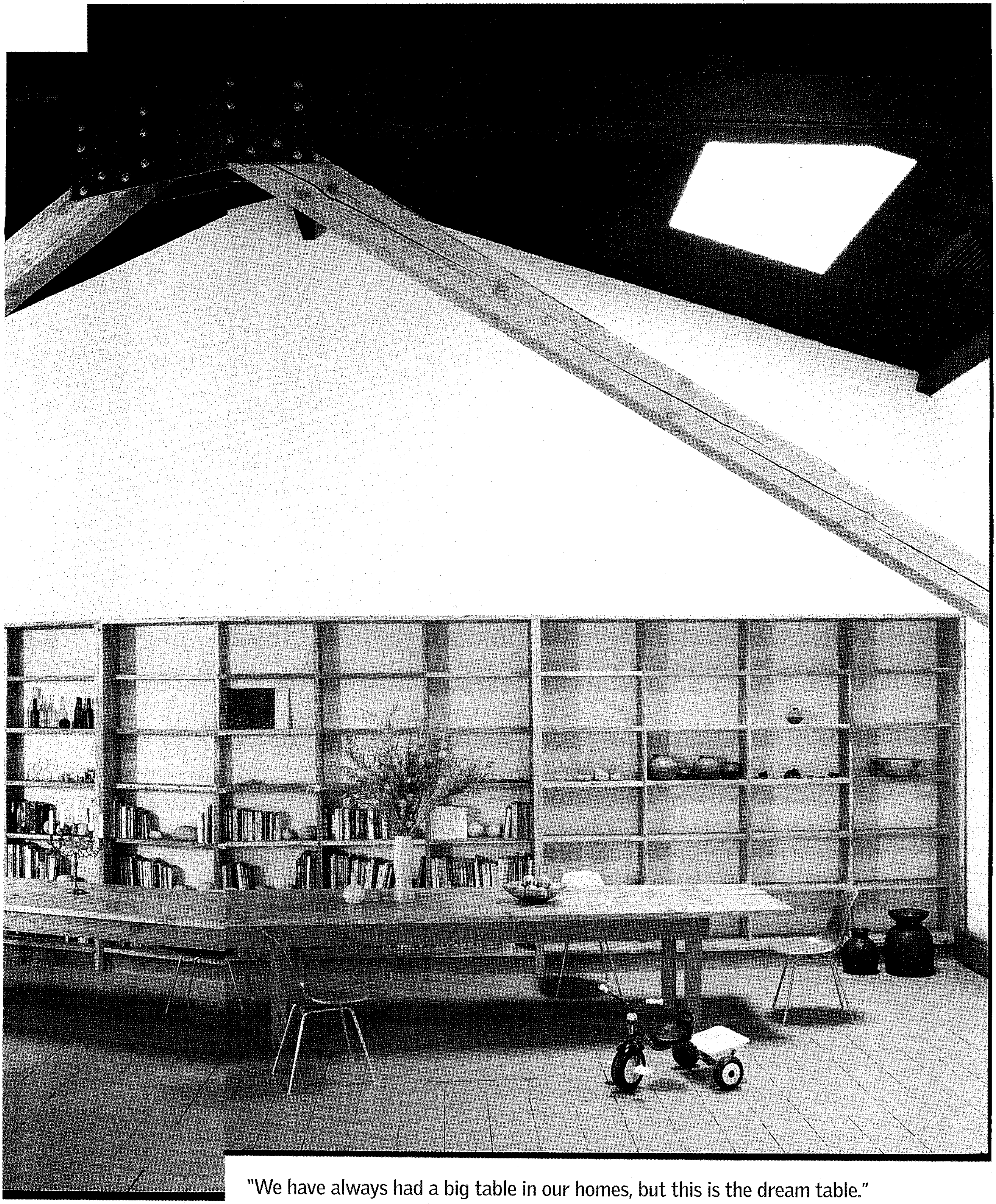
Architects tend to catch the design bug young. Few are younger, however, than 5-year-old Io Jones, who has developed a penchant for anything orange. Not that it's surprising given the palette at Io and brother Ray's Boerum Hill home. Parents Perla Delson (a principal at Delson or Sherman Architects, who masterminded the renovation) and Maitland Jones (a partner at Deborah Berke & Partners Architects) have dotted their renovated 1904 building—originally a milk warehouse, then a church—with Eames chairs and Op Art in oranges, yellows, and the occasional shocking pink. When Delson and Jones bought the property in 1997, one wall was falling down, and the roof trusses were tipping toward the street. After five months of rebuilding, the couple moved in and completed much of the renovation themselves, painting walls and floors, building tables and daybeds. "It's going to evolve as our needs change," Delson says, "but it has gotten to the point where we're incredibly comfortable here."





The exterior of the almost century-old building.

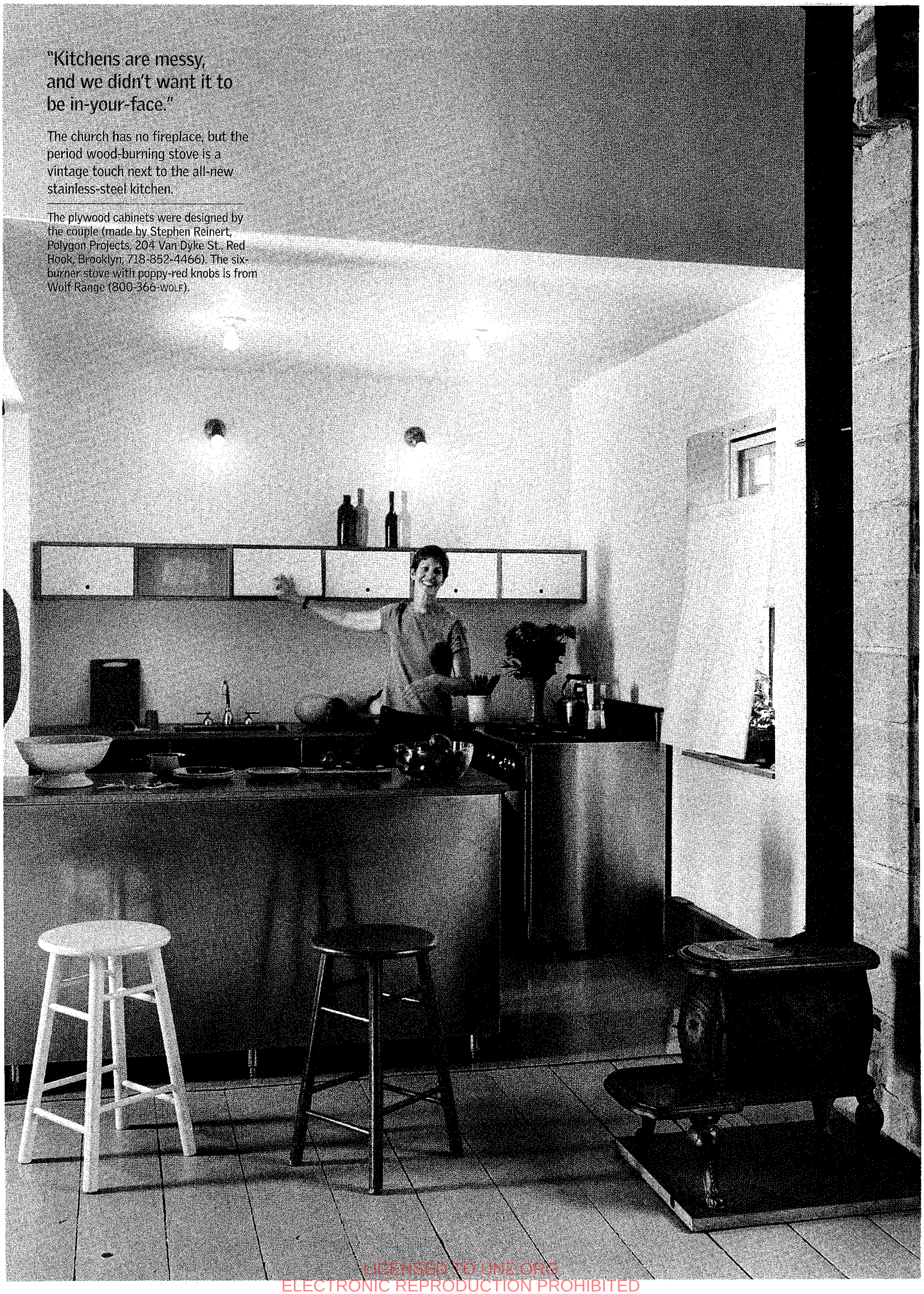
PHOTOGRAPHED BY FERNANDO BENGOECHEA



"We have always had a big table in our homes, but this is the dream table."

As soon as the family moved in, Jones and a friend built this twenty-foot fir table, planing the wood in the empty living room. Delson and Jones designed the skylights as well as the light-colored beams, to brighten up and shore up the church's collapsing roof.

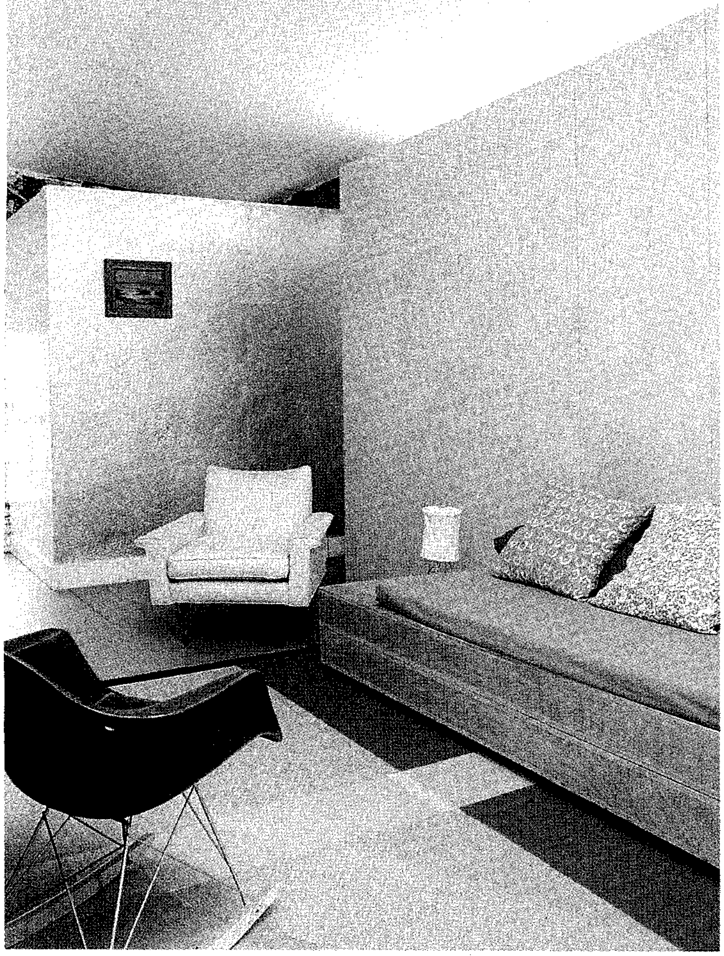
The wall of fir shelves was built by Jim Vitto (JV Woodworking, 519 W. 26th St.; 212-629-6309). The two vases on the table are from Clio (92 Thompson St.; 212-966-8991).



"Kitchens are messy, and we didn't want it to be in-your-face."

The church has no fireplace, but the period wood-burning stove is a vintage touch next to the all-new stainless-steel kitchen.

The plywood cabinets were designed by the couple (made by Stephen Reinert, Polygon Projects, 204 Van Dyke St., Red Hook, Brooklyn; 718-852-4466). The six-burner stove with poppy-red knobs is from Wolf Range (800-366-WOLF).



"This was the first Eames chair in our collection," says Delson. "Mait bought it when I was pregnant, so I could rock in it."

The glowing yellow wall, made of stained plywood, hides the couple's built-in closet. An upstairs living room now, the space will eventually be turned into the kids' study.

The rug is from Ikea (1000 Center Dr., Elizabeth, N.J.; 908-289-4488). The rocker is a vintage Eames shell with new legs (similar rockers available at www.retromodern.com). The sofa is actually two stacked mattresses; unstacked, they form a queen-size guest bed.

Io and Ray in the living room.

"The wall was falling down, so we papered over it with a map."

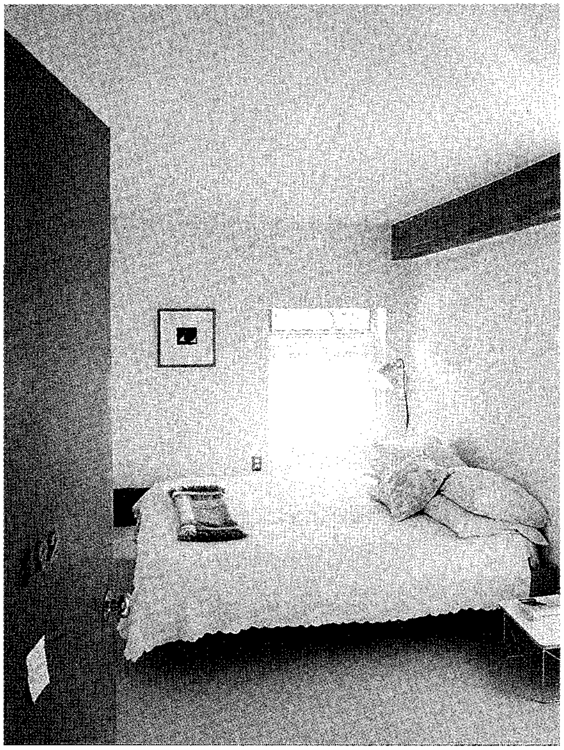
The pew, far right, was salvaged from the church; the abstract painting was done in the seventies by Ray FitzGerald.

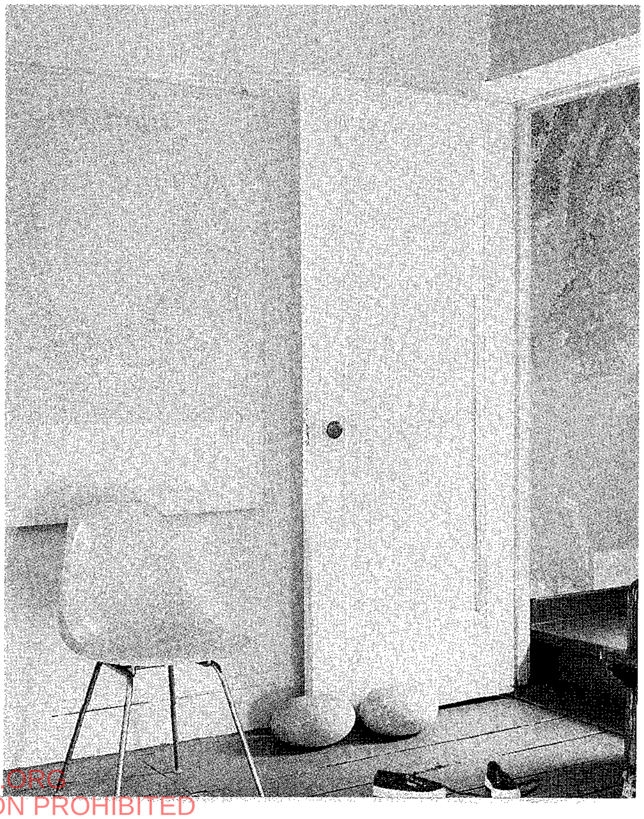
The chair is Eames, made of fiberglass (similar chairs available at Modernica, 57 Greene St.; 212-219-1303).

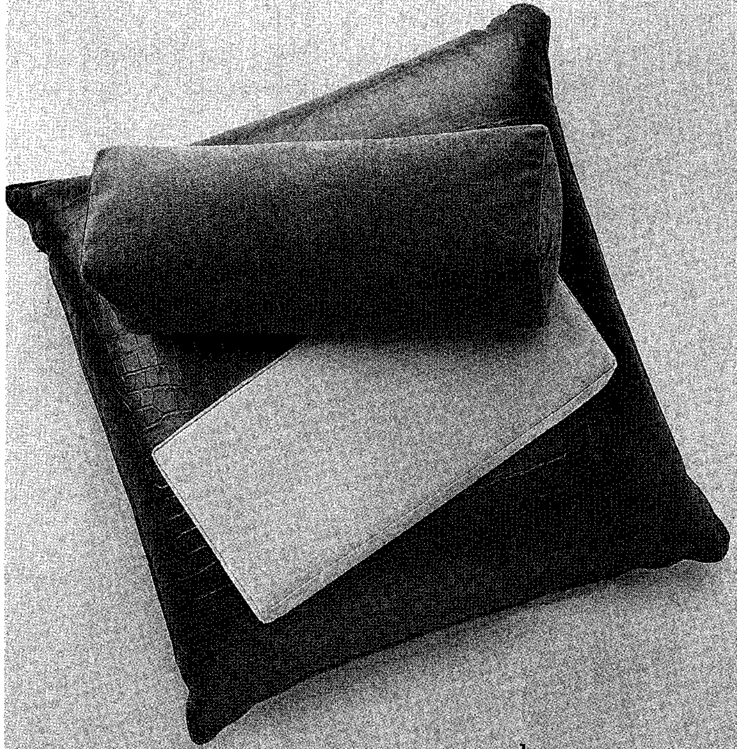
"We wanted to have really small sleeping rooms; I like the idea of having cozy places to go, since the public rooms are so large."

All the house's doors are industrial steel, so the refrigerator magnets often migrate upstairs to the bedrooms.

The patterned pillow on the bed is vintage Marimekko; Crate & Barrel now sells similar designs (650 Madison Ave., at 59th St.; 212-308-0011). The bedside table is a reissued Eames design, available at Design Within Reach (www.dwr.com).







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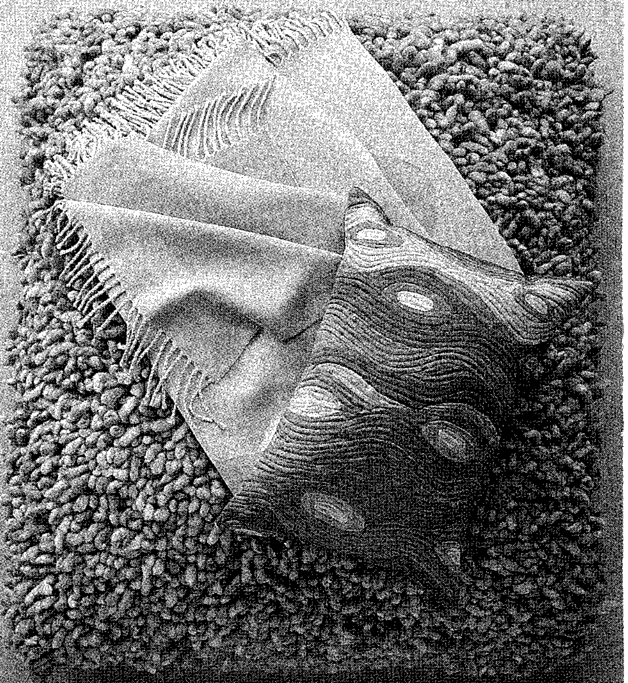
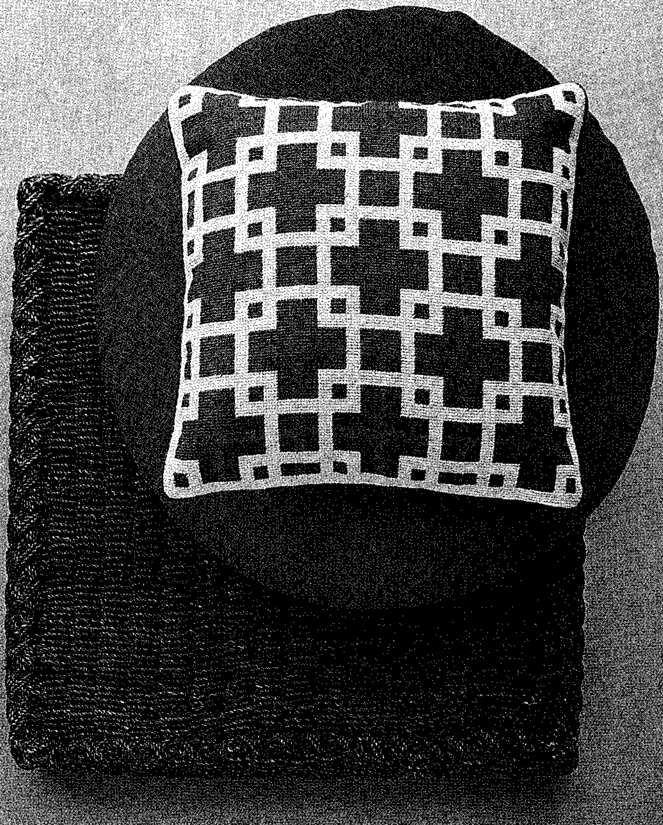


2

1. Suede pillows, $145 (top) and $175, and leather floor cushion, $495, at Armani Casa (97 Greene St.; 212-334-1271). 2. Pillow, $29 at West Elm (866-428-6468). Cecchi e Cecchi throw, $228 at Barneys New York. Arcade floor cushion, $950 at Property (14 Wooster St.; 917-237-0123).



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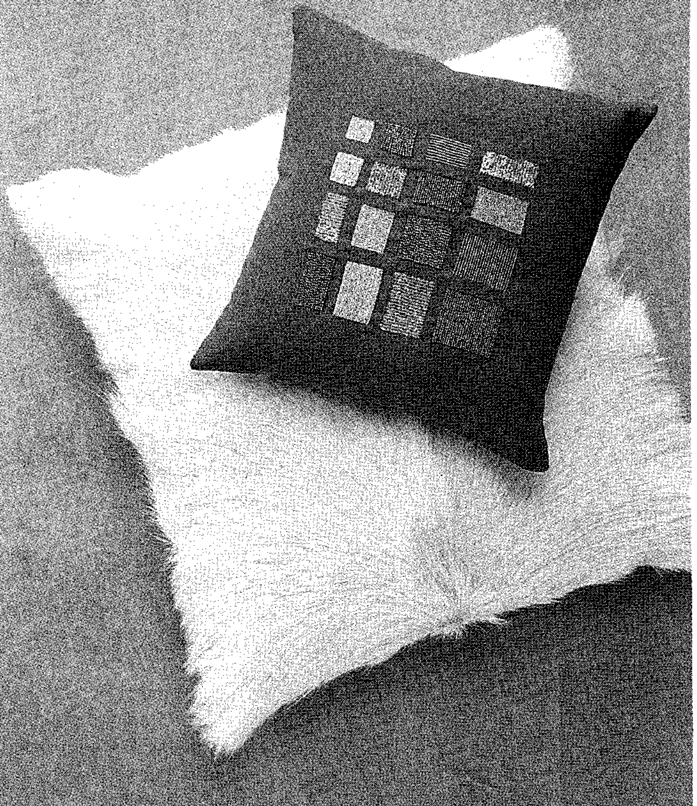

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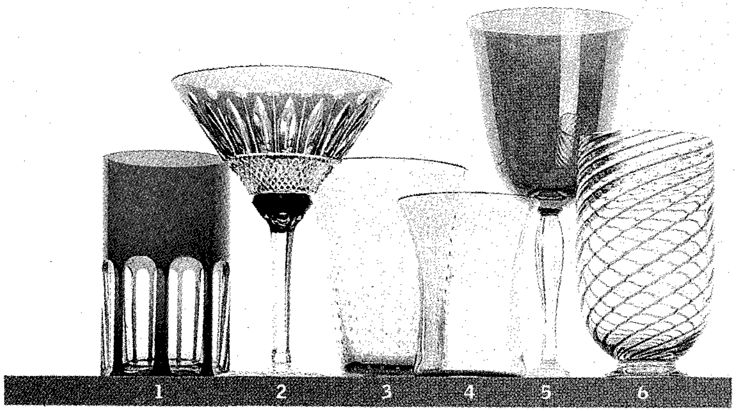
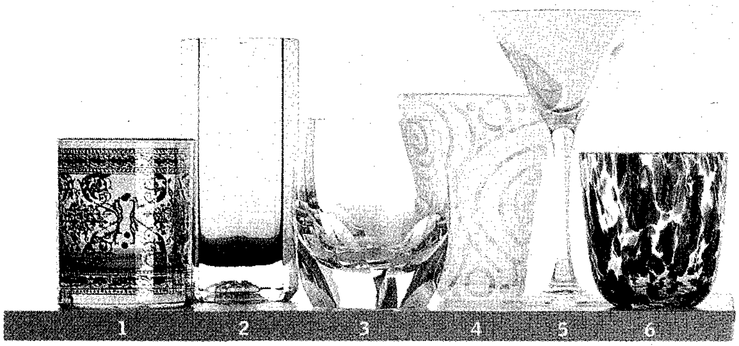
3. Wool pillow, $165 at Jonathan Adler (465 Broome St.; 212-941-8950). Suede pillow, $275 at the *Terence Conran Shop (407 E. 59th St.; 212-755-9079). Woven floor cushion, $149 at West Elm.* 4. Throw pillow, $110 at Homer (939 Madison Ave., near 75th St.; 212-744-7705). Floor cushion, $320 at Nicole Farhi (10 E. 60th St.; 212-223-8811).

Bright Ideas

Renovating your living space doesn't have to mean replacing everything in it. These splashy, stylish basics—graphic throw pillows, colorful glasses, statement-making sheets, and bold hanging lamps—can add instant pizzazz to your plain old pad. By Shyama Patel

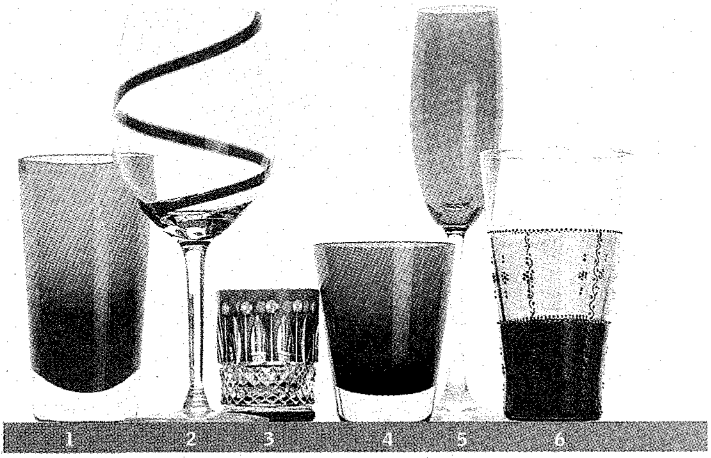


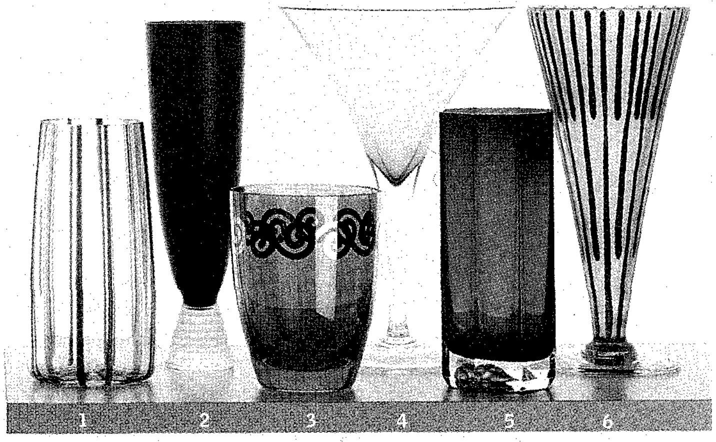
1. $200 at Hermès (691 Madison Ave., at 62nd St.; 212-751-3181). 2. Cristal Saint-Louis, $350 at Bergdorf Goodman. 3. $24 for four at West Elm. 4. Nouvell, $10 at Property. 5. $6.95 at Crate & Barrel. 6. $300 for four and a pitcher at Tiffany & Co. (727 Fifth Ave., at 57th St.; 212-755-8000).



1. Timon, $18 at Barneys New York. 2. Versace, $98 at Bloomingdale's and Michael C. Fina (545 Fifth Ave., at 45th St.; 212-557-2500). 3. Moser, $450 for six at Moss (146 Greene St.; 212-204-7100). 4. E&M Glass, $42 at Barneys New York. 5. Castaldo, $16 at Barneys New York. 6. Carlo Moretti, $105 at Homer.

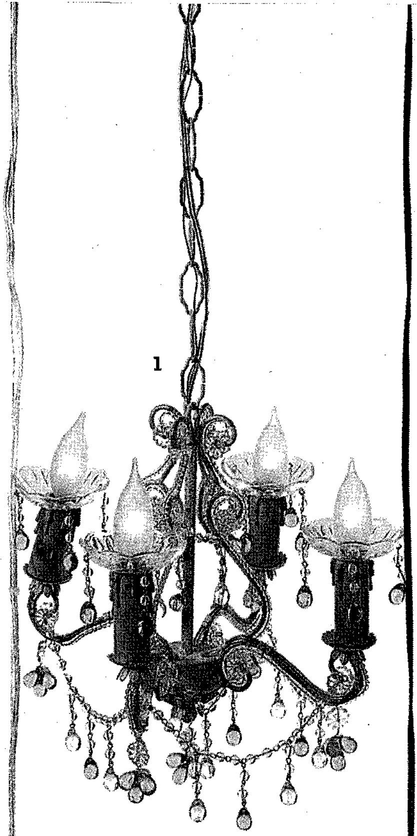
1. Cenedese, $60 at Homer. 2. $5 at Pier 1 Imports (see pier1.com for locations). 3. Cristal Saint-Louis, $150 at Bergdorf Goodman. 4. $160 at Baccarat (625 Madison Ave., at 59th St.; 212-826-4100). 5. $5.95 at Crate & Barrel (650 Madison Ave., at 60th St.; 212-308-0011). 6. Loren Zina, $38 at Barneys New York.





1. Cenedese, $70 at Homer. 2. Carlo Moretti, $65 at Homer. 3. $8.95 at Crate & Barrel. 4. $9.95 at Crate & Barrel. 5. Versace, $98 at Bloomingdale's and Michael C. Fina. 6. E&M Glass, $52 at Barneys New York.

PHOTOGRAPHED BY TED MORRISON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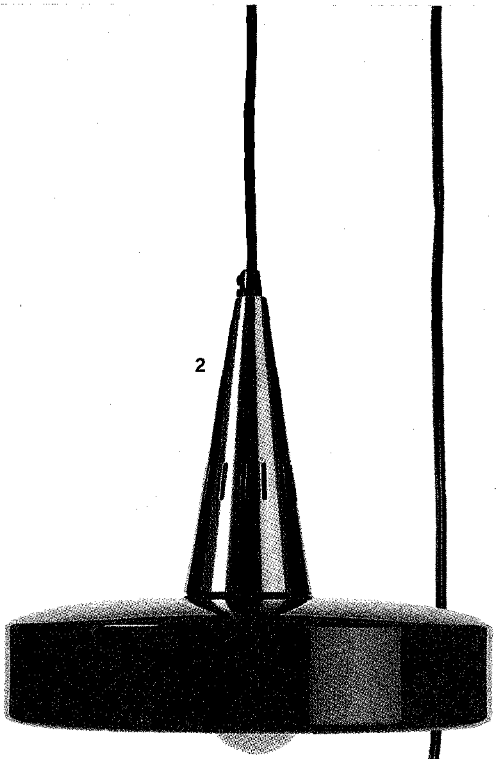
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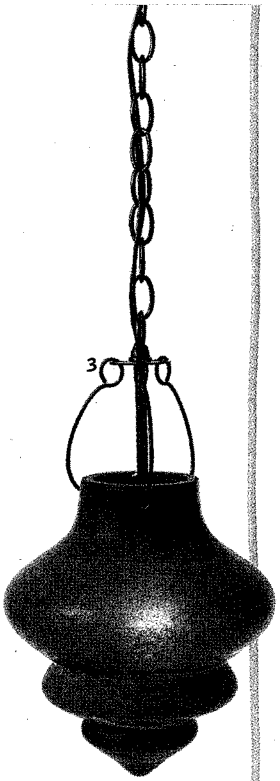
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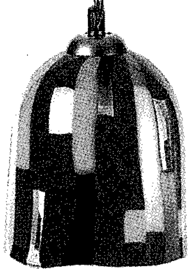
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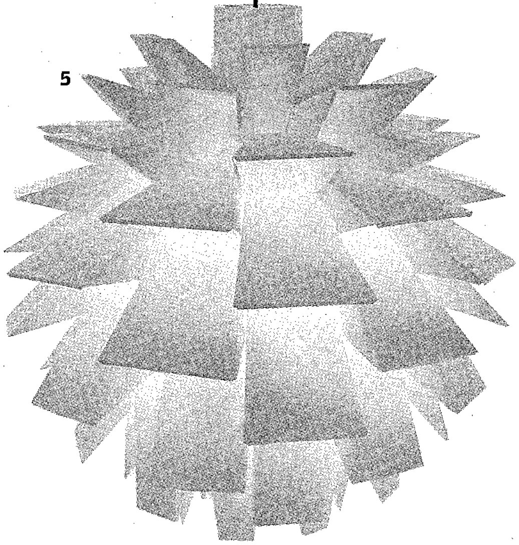
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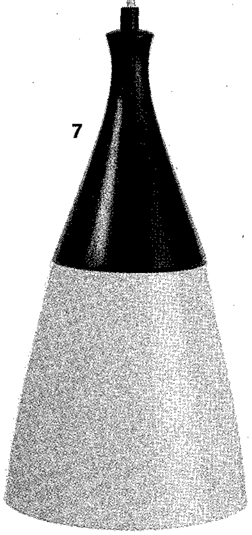
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1. Glass chandelier, $499 at Gracious Home (see gracioushome.com for locations). 2. Vintage metal lamp, $125 at ABC Carpet & Home (888 Broadway, at 19th St.; 212-473-3000). 3. CX Raja sanded glass pendant lamp, $219 at Lee's Studio (1755 Broadway, at 56th St.; 212-581-4400).

4. Ogetti glass lamp, $299 at Lee's Studio. 5. Karkov's Norm 69 paper lamp, $149 at ABC Carpet & Home. 6. Tord Boontje laser-cut metal Wednesday lamp, $800 at Moss (146 Greene St.; 212-204-7100). 7. David Weeks powder-coated metal-and-mahogany lamp, $1,064 at Ralph Pucci International (44 W. 18th St.; 212-633-0452).

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1. DKNY sheet, $90 at Macy's. 2. Tommy Hilfiger sham, $65 at Macy's. 3. Buddha Rouge duvet, $374 at Gracious Home (gracioushome.com). 4. Amy Pink duvet, $225 at Gracious Home. 5. Coverlet, $220 at Calvin Klein (654 Madison Ave., at 60th St.). 6. Matteo sheet, $170 at ABC Carpet & Home (888 Broadway, at 19th St.; 212-473-3000). 7. and 8. Sheets, $875 (top) and $1,226 per set at Frette (799 Madison Ave., near 67th St.; 212-988-5221). 9. Dwell sheet, $70 at the Apartment (101 Crosby St.; 212-219-3661). 10. Duvet, $79 at West Elm (866-428-6468). 11. Yves Delorme duvet, $215 at Gracious Home.

1. Area duvet, $204 at Room Interior Products (435 Hudson St.; 212-847-8488). 2. and 3. Dwell sheets, $70 each at the Apartment. 4. Sheet set, $99 at West Elm. 5. Sheet, $90 at Calvin Klein. 6. Dwell sheet, $70 at the Apartment. 7. Signoria di Firenze sheet, $205 at ABC Carpet & Home. 8. Yves Delorme duvet, $210 at Gracious Home. 9. Signoria di Firenze sheet, $98 at ABC Carpet & Home. 10. Sheet, $120 at Ralph Lauren (867 Madison Ave, at 72nd St.; 212-606-2100). 11. Signoria di Firenze sheet, $148 at ABC Carpet & Home.

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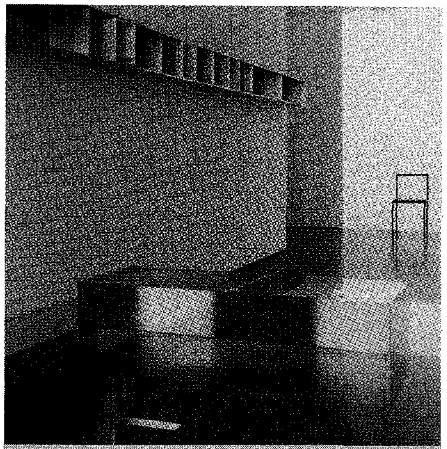
1. Duvet, $280 at Calvin Klein. 2. Yves Delorme sham, $128 for two at Gracious Home. 3. Frette sham, $140 at Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Frette. 4. Area duvet, $204 at Room Interior Products and from a selection at the Terrence Conran Shop. 5. Tommy Hilfiger sheet, $90 at Macy's. 6. Sheet, $300 at Ralph Lauren. 7. Duvet, $325 at Armani Casa (97 Greene St.; 212-334-1271). 8. Athena Blue sheet, $260 at Gracious Home. 9. Lagrande duvet, $336 at Gracious Home.

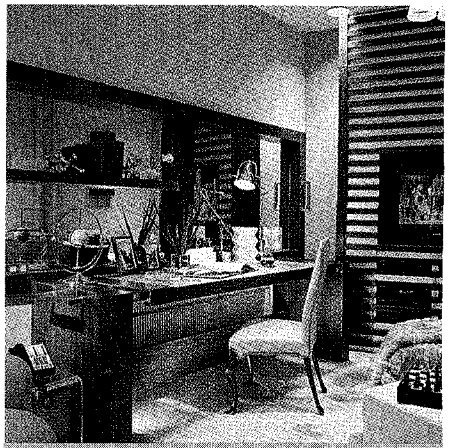
All sheet and duvet prices are for queen size.

Market Assistant: Aja Mangum

Muriel Brandolini



Deborah Berke & Partners Architects



Alternative Design

The Top 100 Architects & Decorators

Whether you long for comfy crushed velvet or gleaming stainless steel, our metropolis has a designer who is right for your apartment. Here, our definitive list of the city's top interior talents, their signature looks, and their most well-known clients. Bear in mind: You won't find some of New York's biggest draws—Philip Johnson, David Rockwell—in the following pages, largely because their focus is outside the home (call them, however, if you've got a fabulous restaurant or museum to build). What you *will* find is a range of home-design legends and up-and-comers, each of them ready to help you rethink how you live.

Aero Studios Limited

132 Spring Street (212-966-4700)

Thomas O'Brien has a sense of personal style so refined it can be broken down into its constituent parts: dark woods, pale colors, elemental lighting, and modern furniture (by himself and others) in sleek, subtly textured materials. His current passion? "This high-gloss epoxy paint I'm using in my new Bellport house. It has a wonderful vintage-yet-modern quality." **Clients:** Giorgio Armani, Ralph and Ricky Lauren

Ahari Associates Architecture

225 Lafayette Street, Suite 205 (212-431-4456)

M. Nasser Ahari adds a romantic flavor to modern rooms, using handmade cast metal, his own sconces, and bronze tiles. An 1850s townhouse, for example, was retrofitted with shoji screens in the bedroom and an adjustable dining table that can be raised for pancakes, lowered for sushi. Plain spaces are roughed up with interesting objects, many from Asia, some from Africa. **Clients:** Abigail Disney, Robert Kelly

Alternative Design

334 Barrow Street, Jersey City (646-230-7222)

Principal Courtney Sloane's style is bold and high-tech, to suit the electronic needs of her entertainment-industry clientele. But she mixes the heavy metals—"copper in any form"—with a softer, seventies spatial sense (like conversation pits) and an array of Asian and African touches. "We always include ethnic accessories and artworks from other cultures, and mix them with cutting-edge, contemporary art." **Clients:** Sean "P. Diddy" Combs, Queen Latifah

Archi-Tectonics

111 Mercer Street (212-226-0303)

Architect Winka Dubbeldam will soon be known for her 497 Greenwich Street condo project, an eleven-story building with a horizontally rippling glass façade. Dubbeldam's houses and apartments also favor the avant-garde: A globetrotting bachelor got a blue concrete tub rising out of the floor, a suburban couple a house like a continuous corridor, with cul-de-sacs for eating, sleeping, and working. **Clients:** Frederique Van Der Wal, Steve Saks

Architecture Research Office

180 Varick Street (212-675-1870)

The work of partners Stephen Cassell and Adam Yarinsky moves beyond modern via adventures in materials: laser-cut stainless steel, leather floors, a translucent beeswax partition in a home. "Our work uses carefully studied details, materials, and light to create intimacy and warmth."

Bruce T. Bananto Inc.

159 West 25th Street (212-727-0282)

Light practically bounces around a Bananto-designed apartment, reflecting from tin ceiling to

PHOTOGRAPHS: FROM LEFT, FERNANDO BENGOECHEA; FABIAN BARON; DUB ROGERS.

polished floor. "My color palette is generally neutral"—white walls, creamy Bolon carpets—"with a spare use of objectified color": fifties furniture in sharp reds and blues. **Clients:** Alyssa Gursky and Nunzio Tarantino

John Barman Inc.

500 Park Avenue (212-838-9443)

Clients praise Barman for injecting contemporary glamour into traditional architecture; beneath his classic, tailored exterior beats the heart of an extreme modernist. The designer himself says he takes a "twenty-first-century approach" to the upscale apartment, "luxurious and infused with vibrant color." **Clients:** Wynton Marsalis, Bryant Gumbel, Leonard and Allison Stern

Sara Bengur Associates

525 Broadway, Suite 701 (212-226-8796)

Bengur is a maximalist, known for extravagant combinations of textiles old and new. "The more you can design a space with one-of-a-kind objects, the better," she says, and she's willing to do the legwork to find vintage fabrics and objects. All this without sacrificing family-friendly comforts or room for elegant entertaining. **Clients:** John and Sarah Duerden, Thomas Leddy, Mark O'Donnell and Jim Allman

Deborah Berke & Partners Architects LLP

211 West 19th Street (212-229-9211)

Berke describes her ethos as "simple, elegant, understated . . . subtle, luxurious, thoughtful," and that about sums it up. Sometimes the warm Shaker, sometimes the cool urbanist, she creates rooms out of slabs of golden wood, luminous plaster, and striated limestone. **Clients:** Fabien Baron, William Wegman, Jennifer Bartlett

Bilhuber Incorporated

330 East 59th Street, sixth floor (212-308-4888)

Jeffrey Bilhuber appears to be simultaneously channeling Billy Baldwin, Jean-Michel Frank, and Andy Warhol. In other words: bright, bold, big looks: "the very best representations of cultures past mix seamlessly within an optimistic, contemporary envelope." **Clients:** Randolph Duke, Anna Wintour, Peter Jennings, Iman and David Bowie

Pauline Boardman Ltd.

44 East 67th Street (212-288-8379)

Boardman has moved away from the chintz, fuss, and trim that once characterized Upper East Side decorating and toward an elegant, comfortable Georgian style based on high-impact wall colors and natural-hued upholstery. She emphasizes climate, client preference, and context. **Clients:** Pepe and Emilia Fanjul, Carroll Petrie

Muriel Brandolini Inc.

167 East 80th Street (212-249-4920)

A self-described "color freak," Brandolini doesn't shy away from pattern, either, applying vibrant block-printed fabrics to walls, windows, upholstery. "I use colors boldly, because I believe it to be paramount in creating a place where people can be happy," she says. And the enterprising designer has three lines: fabrics, home furnishings, and clothing. **Clients:** Matt and Annette Lauer, Christopher and Pia Getty, Pavlos and Marie-Chantal of Greece

Sheila Bridges Design

1925 Seventh Avenue, No. 8M (212-678-6872)

Bridges's taste runs to the natural, unusual, and minimal—classic pale rooms that frame exceptional furniture finds. "I bring the outdoors inside with trays of grass, stones, and shells," she says, continuing the theme with sisal rugs and raw silks in bleached, beachy colors. Bridges is currently working on her own TV show, to air in January on the new Fine Living channel. **Clients:** Bill Clinton, Peter Norton, Tom Clancy

Thomas Britt Incorporated

136 East 57th Street, Suite 701 (212-752-9870)

Britt, no wallflower, knows the power of a great room, enhancing the grandeur of prewar spaces (or finding the beauty in an ordinary apartment) via oversize furnishings, plush fabrics, mirrors, and marble. "I take a large-scale, clean-cut approach whether it be classical or contemporary," he says. "I like texture and solid colors in clear, bright tones." Britt cuts the opulence with the addition of Indian rugs or quirky objects from his travels. **Clients:** The Raj Mata of Jaipur, Ambassador Charles Price, Seymour Milstein

> "My concept is 'happy to be home,' " says Milly de Cabrol. "I like to have a little bit of every culture, like a melting pot."

Mario Buatta

120 East 80th Street (212-988-6811)

The ultimate Buatta room, according to its creator, has "an undecorated look—like it fell into place over a client's lifetime." Known for his love of chintz, Buatta orchestrates prints better than anyone, layering stripes, florals, needlepoint rugs, and chinoiserie. "It's traditional for today—a combination of the best of the past and the best of today's upholstery and reproductions." **Clients:** Barbara Walters, Billy Joel, Mariah Carey, Malcolm Forbes

Clodagh Design International

670 Broadway (212-780-5300)

Clodagh's bold, environmentally conscious approach to design doesn't skimp on the details. She's known for stone sinks, concrete floors, and hand-loomed textiles, but all that—and the *feng shui*, too—comes after some major client bonding. "It's almost like working as a travel guide," she says, "bringing people to where they want to be now, gazing into the future to help them visualize how their place might look in ten years." **Clients:** Robert Redford, Mo Vaughn, Sylvia Rhone

Christopher Coleman Interior Design

70 Washington Street, Suite 1005, Dumbo, Brooklyn (718-222-8984)

Coleman's interiors are fresh, bright, and family-friendly, with exceptional kids' rooms, built-in storage, and a great use of color—these days, he's leaning toward "colored resin, anodized colored metals, and embroidery on fabrics, especially in shades of purple, red, and orange." **Clients:** Kate Betts, Jane Henson, Sylvester Stallone

Robert Couturier Inc.

69 Mercer Street (212-463-7177)

Couturier's projects, whether Mexican estates or Manhattan apartments, are "clear, light, spacious, and comfortable, with fantasy and humor," he says. He mixes balanced, logical layouts with elaborate combinations of antique and contemporary furniture and patterned fabrics. "I love green and blue together. Or reds. I love hot-color spaces. And all textures." **Clients:** Sir James Goldsmith, Amy Fine Collins, Andrew Solomon

Milly de Cabrol, Ltd.

150 East 72nd Street, Suite 2C (212-717-9317)

De Cabrol's talent is to make rooms look as if they've always been in the family, via comfortable antiques, rich colors, and always a nook in which to curl up and read. "My concept is 'happy to be at home,' " De Cabrol explains. "I like to have a little bit of every culture, like a melting pot." **Clients:** Patricia Morrisroe, Jeffrey Toobin, Gale Hayman

Delson or Sherman Architects

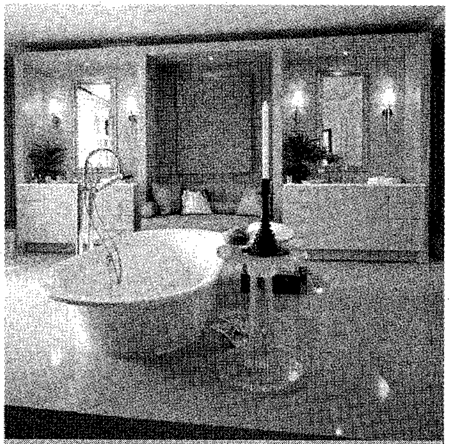
945 Pacific Street, Prospect Heights, Brooklyn (718-789-2919)

"Though our work tends to be modern and spare, we don't shy away from experimenting with bold materials and strong color," says Perla Delson. Oriental rugs and upholstered furniture also warm up the brownstones and apartments renovated by this five-year-old Brooklyn partnership. **Clients:** Bruce Weber

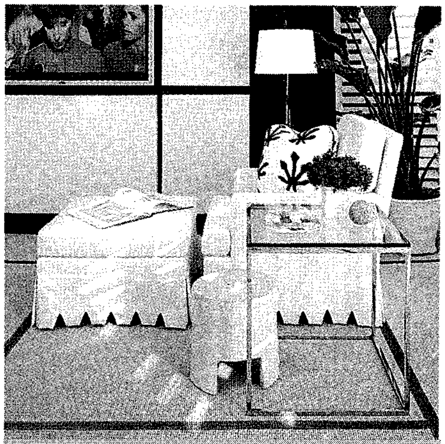
Denning & Fourcade Inc.

111 East 56th Street (212-759-1969)

Technology permitting, Robert Denning would happily return to the nineteenth century. Since he can't, he devotes himself to re-creating—with international mixes of opulent furniture—the sumptuous interiors of his favorite era, using damask, silks, and taffetas. **Clients:** Jean Vanderbilt, Oscar de la Renta, Henry Kissinger


Drake Design Associates

Robert Couturier


T. Keller Donovan

Thierry W. Despont Ltd.

10 Harrison Street (212-334-9444)

Despont is no shrinking violet—his dream client is the pope—but for a price, he'll re-create all the custom-made, ballroom-size drama of an Italian palazzo, French château, or Deco ocean liner. A master of spectacle and size, Despont is perfect for would-be barons. **Clients:** Bill and Melinda Gates, Mickey Drexler, Calvin Klein

Diamond Baratta Design

270 Lafayette Street (212-966-8892)

American traditional decorating is William Diamond and Anthony Baratta's terrain, with every room steeped in color and pattern-on-pattern layers. Not for the pastel at heart, but a bold and unique point of view.

Dineen Nealy Architects

49 West 38th Street, Floor 12A (917-342-0060)

Joan Gould Dineen and Craig Nealy streamline cluttered interiors with elegant storage walls, opening rooms so that public and private areas flow into one another for maximum space and light. "We respond to the bones of the residence and work from there," Dineen says, using some of their favorite materials: ebony, resin, Plexiglas, and stainless steel. **Clients:** Wayne Maser, Sarah Jane Hoare

T. Keller Donovan Inc.

325 West 38th Street, Suite 1101 (212-760-0537)

Donovan puts a twist on the traditional interior, with an innovative approach to color and arrangements that can make the most mundane space pop. He chooses furniture (European and catalogue) with clean lines and clear shapes, happily juxtaposing proportion, texture, and hue. "My style is like all-American sportswear: traditional with a twist." **Clients:** Karen and Eric Freeman, Jennifer Bruder

Drake Design Associates

315 East 62nd Street (212-754-3099)

Put it this way: Jamie Drake is good enough for Mike Bloomberg. Fittingly, Drake is known for striking mixes of genres, periods, and cultures, just like the city he and the mayor call home. Current favorites include metal meshes in copper and steel, intricately patterned marble floors, and rugs. **Clients:** Mayor Bloomberg, Amanda Urban and Ken Auletta, Madonna

Easton-Moss & Company

72 Spring Street, seventh floor (212-334-3820)

A recent partnership of greats. David Anthony Easton brings a stellar reputation, both for sumptuous country homes and for apartments, and a charming sense of humor. Charlotte Moss also designs with a countrified eye, mixing flea-market finds with great antiques. An inveterate traveler, Moss likes to build libraries and help design gardens for select clients. **Clients:** Patricia Kluge, Carroll Petrie

1100 Architect

435 Hudson Street (212-645-1011)

Juergen Riehm and David Piscuskas have created pockets of modness all over the city. Fond of curvy corners and dramatic lighting effects, they stick to a palette of cool glassy blues and shiny whites, giving their projects a retro-futuristic feel. **Clients:** Jasper Johns, David Byrne, Natasha Richardson and Liam Neeson, Willem Dafoe

"Constraints," says Charles Gwathmey, "are **opportunities** for invention."

EOA/Elmslie Osler Architect

526 West 26th Street, Suite 821 (212-989-0652)

The bright mix of cheap-chic Ikea and blue-chip Knoll in Robin Elmslie Osler's own home is a small taste of the calm, colorful, wide-open spaces she creates for her clients. She designs for low maintenance and high visual impact. **Clients:** Isabella Rossellini

Michael Formica Incorporated

95 Christopher Street (212-620-0655)

Formica has a penchant for mid-century design that never veers into camp, given his editorial eye and willingness to go far afield—or at least to the flea markets of Paris—to find his clients the best of the postwar masters. "I'm a modernist," he says, "but that doesn't mean I don't understand luxury, comfort, warmth. There isn't necessarily a lot of stuff, but it is luxurious and inviting." **Clients:** Bette Midler, Robert Eiger

Fox-Nahem Design

82 East 10th Street (212-358-1411)

This pair delivers tailored luxury for powerful professionals who want an apartment that works as hard as they do: polished public rooms with cozy personal areas tucked away. "Nothing is more boring than sameness; we love contrast," say Tom Fox and Joe Nahem, who are known for well-organized layouts, durable, kid-friendly designs, and zero attitude. Their current palette is a mix of warm and cool: white lacquer, hand-plastered walls, bronze versus stainless steel. **Clients:** David Cone

FTF Design Studio

181 Hudson Street, Suite 2D (212-925-0847)

Favorites of the fashion crowd, up-and-comers West Chin and Roseann Repetti can carve dramatic, sculptural spaces out of the most plain-vanilla apartment. They aim to keep rooms from being "too cold or too cluttered," using white as a base and "a touch of color like red." **Clients:** Shalom Harlow, Christy Turlington, Amber Valetta, François Nars, Michael Thompson

Gabellini Associates LLP

665 Broadway, Suite 706 (212-388-1700)

Michael Gabellini's pale, refined interiors can just as easily put clothes, objects, or people center stage. Often working within landmarked buildings, Gabellini creates womblike rooms with white walls, recessed lighting, and suspended ceilings—sort of like a minimalist heaven. **Clients:** Jil Sander, Linda Dresner, Donna Karan

PHOTOGRAPHS: FROM LEFT, COURTESY OF DRAKE DESIGN; FERNANDO BENGOECHEA; TROY CAMPBELL.

S.R. Gambrel, Inc.

225 Lafayette Street, Suite 601 (212-925-3380)

Steven Gambrel is known for slick sheets of color: cobalt lacquer, ebonized floors. His taste in furniture matches the surfaces, with strong shapes arranged for minimal fuss. The only thing you need is the square-footage to handle all that muscle. **Clients:** Liz Lange, Michael and Lisa Schultz

Glenn Gissler Design

36 East 22nd Street, eighth floor (212-228-9880)

Gissler works in a classical-yet-modern idiom, balancing rooms with lighting and woodwork before he starts adding color ("earthy, muted, calm") or furniture ("antiques that have a sculptural presence"). Gissler's clients are often art dealers or collectors, as he's willing to let the art command the room. **Clients:** Michael Kors, Caroline Hirsch, Seth Abraham

Gluckman Mayner Architects

250 Hudson Street, tenth floor (212-929-0100)

Richard Gluckman practically invented the Chelsea aesthetic: cleaned-up industrial spaces bathed in natural light, which make great showcases for contemporary art. On the domestic front, he adds tactile materials, striking staircases, even a whimsical outdoor shower, but maintains the discipline. **Clients:** Marianne Boesky, Philippa de Menil and Heiner Friedrich

Gomez Associates

504 East 74th Street (212-288-6856)

Mariette Himes Gomez is a modern classicist who creates fresh and unpretentious spaces. "I try to pare each room down to the basics," she says. And basic does not equal bland: "Even the mildest of rooms deserve a shot of color; when used in moderation, cobalt blue, burnt orange, and red can supply just the right punch." **Clients:** Harrison Ford, Ivan Reitman

Alexander Gorlin Architects

137 Varick Street (212-229-1199)

"A house is a psychic diagram of the family," Gorlin says. Which means, in this uncertain age, home as sanctuary, built of materials native to the site, and fitted with wide windows to take in the view. Trained as a modernist, he cites Vermeer as one of the inspirations for his serene spaces. **Clients:** S.I. Newhouse, Ed Hayes

S. Russell Groves

210 Eleventh Avenue, Suite 502 (212-929-5221)

Groves's beautiful, thoughtful style makes for oases of calm in the busy city. Working with ecru paint, ebony-stained wood, and stainless steel, he crafts interiors with a place for everything, and not a rough edge in sight. **Clients:** Barbara Benenson Warren, James and Jennifer Cacioppo

Gwathmey Siegel & Associates

475 Tenth Avenue (212-947-1240)

Charles Gwathmey's apartments are based around a series of simple shapes—walls that

Design Research

Finding the right interior decorator requires legwork (and manners). By Suzanne Slesin

Can a big-name, big-time, and probably big-ego decorator be seduced into taking on your small-scale job? The answer is probably yes, even if you have a tight space, a limited budget, and ambitious ideas. Your chances are better if you follow some simple guidelines:

Do your homework.

Before you try to get Mario Buatta or Charles Gwathmey on the phone, figure out whether their signature look is going to work for you. Many designers have their own Websites; check out current examples of their work. Flip through books and shelter magazines and save pictures of rooms that appeal to you. Do you like all-white spaces or very colorful ones? Does clutter make you wince or give you comfort? Are you going to be unwilling to part with Aunt Tillie's wing chair? If so, you're going to need to deal with that at the outset.

Don't be shy.

In my unscientific poll of a dozen or so top designers, none said they would slam down the phone if they got a call from someone who had a large studio or a one- or two-bedroom apartment. "It depends" seemed to be the mantra. Vicente Wolf, known for his airy, often eclectic modern rooms, wants to know *who* you are, not just how rich you are. "What do they bring to the table?" he wonders about potential clients. "Will the job stretch my point of view?" And, if publicized, "will the apartment bring me a certain notoriety?"

"Size doesn't matter," adds John Barman, whose wonderfully stylish rooms have a light touch of the seventies about them. "For me, it's all about the quality and what the client wants to achieve," he says.

One thing is for sure: There is hardly a designer worth his weight in passementerie who would refuse the tantalizing prospect of a new client. Designers, no matter how famous or successful, need to keep getting their work out there, to complete projects that can be photographed and published. "Making a prejudgment can be foolish, because you simply never know," says the Greenwich Village–based Michael Formica, whose modus operandi is to suggest a meeting. "Like a first date," he says, "you just go. What's an hour or two out of my life to meet someone?"

At that first meeting, remember: You are both the interviewer and the interviewee. "I find out everything I need to know in the first fifteen minutes," says Bruce Bierman, whose rooms often have a soigné Art Deco–influenced look. "From small jobs come larger jobs," he adds. "What I want is a happy client."

Be realistic.

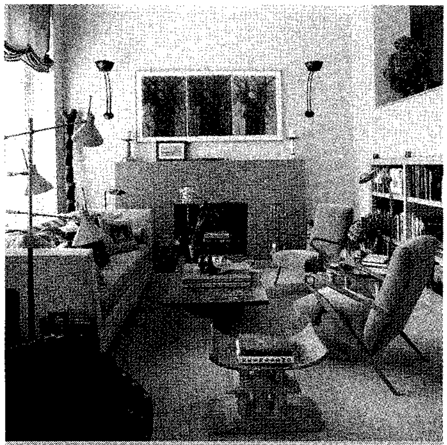
Designers' fees, commissions, and the percentages they charge for purchases vary as much as their individual styles and personalities. There isn't even consistency on the issue of contracts: For some, a simple letter of agreement with financial terms suffices; others insist on a detailed contract. What they do have in common is that boldface interior decorators are unlikely to shop at Pier 1, Ikea, or even Pottery Barn. Along with flea markets and high-end salvage shops, they haunt the clubby, to-the-trade buildings, where dozens of showrooms display all the accoutrements that in their skilled hands can turn a blah space into a statement.

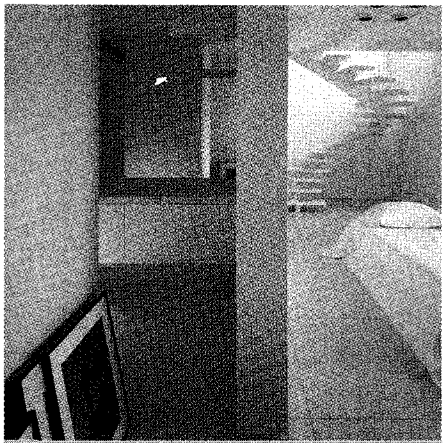
Know your budget.

Even the most serene, spare, all-white rooms are the result of perfect, but expensive, paint jobs, invisible hardware, and pricey mohair-covered sofas. "If a client wants a big look, $50,000 won't do it, even for a one-bedroom," says Jamie Drake, a tony traditionalist who has been the longtime decorator to Mayor Bloomberg. Drake charges a design-development fee of $2,500 to $5,000 a room and 30 percent above the net costs of the job. Wolf, who charges 35 percent above the cost of everything but construction work (which has a separate fee structure), says be prepared to spend a minimum of $35,000 to $50,000, plus furniture costs. Formica charges a design fee that starts at $10,000 and a monthly retainer from $7,500, but no commissions on construction or the pieces you end up buying. "I find commissions to be a conflict of interest," he says, adding, "you pay to own a piece of my brain."

Decorators have feelings, too.

Redecorating involves an ongoing, intimate relationship with someone you've probably just met and who is going to know everything—and I mean *everything*—about you and your immediate entourage. And no matter how successful they are, many decorators need to know that you really, *really* want to work with them. "Being nice and mentioning that they love your work are basic," says Victoria Hagan, who only takes on entire homes. "Decorating is about matchmaking and is based on trust and mutual respect," she adds. "It's about creating something beautiful with people you care about."


Kitty Hawks


Gabellini Associates

Albert Hadley

curve out for a breakfast nook, in for a fireplace; stairs that pop from the wall like a small building. His materials, a list reduced over a long career, include Venetian plaster, stainless steel, maybe a warm rosewood. And he has a willingness to take on the difficult: "Constraints," he says, "are opportunities for invention." **Clients:** Ron Meyer, Jerry Seinfeld, Michael Dell, David Geffen

Albert Hadley Incorporated

24 East 64th Street (212-888-7979)

The capo of the Upper East Side decorating world, Hadley always goes for clean lines and classical proportions, whatever the profusion of pattern and pillows. Strong-colored walls, edgings in metal, built-in bookcases, and crisp trim make his rooms feel like capsules of comfort. "New for the sake of new is never a prerequisite," he says, "but it can add freshness and luster to a project." **Clients:** Brooke Astor, Oscar and Annette de la Renta, Al and Tipper Gore

Victoria Hagan Interiors

654 Madison Avenue (212-888-1178)

Hagan is known for graceful, flattering rooms, warm lighting, and pale tones, and for picking the one piece of art that will pull it all together. Her mantra? "Keep things comfortable, livable, with an elegant simplicity." **Clients:** Barry Sonnenfeld, Ronald Perelman

Mark Hampton Inc.

654 Madison Avenue (212-753-4110)

Hampton's daughter Alexa is carrying on her late father's elegant tradition: interiors for high-profile clients with a classic European flavor, great attention to detail, and an apparently inheritable eye for color. An excellent watercolorist, she also has her father's charming habit of painting portraits of her completed projects. **Clients:** Susan Burden, Teresa Heinz

Hariri & Hariri Architecture

18 East 12th Street (212-727-0338)

An interior by sisters Gisue Hariri and Mojgan Hariri has the feeling of an excavation, however high the floor. The sisters install sculptural fireplaces, cantilevered steps, and floating shelves, keeping their work close to the walls to leave clear, quiet spaces for their clients to fill. **Clients:** Craig Robins, Stephen and Rebecca Schiff

Steven Harris Architects

50 Warren Street (212-587-1108)

Harris is a shape-shifter. While always maintaining impeccable modern credentials—"I'm inspired by William Wurster, Paul Dupré Lafon, and the gardens of Roberto Burle Marx"—he's willing to be pushed toward flamboyance (in a playpen of a townhouse) or beigy luxury (in a Palm Springs–worthy beach villa). **Clients:** John Leguizamo, John Berendt

Kitty Hawks Inc.

136 East 57th Street, Suite 702 (212-832-3810)

Hawks gives clients a luxurious, livable room, using soothing colors and a fantastic array of accessories—embroidered pillows, paintings, and textiles. Her inspirations have a touch of the East: "I look to Japan for color, pattern, simple lines and lessons in contrast." **Clients:** Mike Nichols and Diane Sawyer, Candice Bergen and Marshall Rose, Michael Ovitz

"I want you to do a **double take**," says David Ling. " 'Hey, isn't that the same stuff I saw in aisle four at Home Depot?' "

Thad Hayes, Inc.

90 West Broadway (212-571-1234)

"We are modernists with an appreciation of history," says Hayes, whose furniture collection for Donghia reflects that best-of-both-worlds sensibility. His interiors are always sharp and sensible, but he flits happily between periods, finding something to appreciate in every century. "Lately, I am inspired by English country houses and seventeenth- and eighteenth-century French furniture, but things change. Next week it may be Renaissance gardens." **Clients:** Evelyn and Leonard Lauder, Thomas L. Friedman

Steven Holl Architects

450 West 31st Street, eleventh floor
(212-629-7262)

Holl's busy practice takes him all over the world. But he's also designed local homes that are miniature versions of the dynamic, luminous, sculptural spaces he provides for institutions. He likes to play with surfaces, indenting walls, cutting windows for specific views or a particular shadow, never sticking with a rectilinear box. **Clients:** Herbert Liaunig, Janet Odgis

Irvine, Fleming, Bell

327 East 58th Street (212-888-6000)

Though its favorite material is English chintz—"yesterday, today, and tomorrow"—this 45-year-old firm recently brought in partner Jason Bell to add some youth appeal to their classical interiors, which are "edited for the twenty-first century, and hopefully without a 'decorated' stamp," as Bell puts it. **Clients:** Wendy Vanderbilt, Steven and Cynthia Brill, Jamee and Peter Gregory

Thomas Jayne Studio, Inc.

136 East 57th Street, No. 1704 (212-838-9080)

Known for his museum-curator knowledge (and basketball-player height), Jayne designs interiors with space enough to admire fine eighteenth- and nineteenth-century antiques, colorfully upholstered, without sacrificing client comfort. A beach house gets cotton carpets, a sixties apartment a gallerylike array of modern art. **Clients:** Julia Reed

Greg Jordan Inc.

504 East 74th Street, fourth floor (212-570-4470)

"There is a celebration of the hand in our work—fabrics and finishes that feel luxurious to the touch," Jordan says. His firm helps clients identify their dream, and then gives them a perfected version of it: "By every chair there's a reading light and a place to put a drink," whether the home is

PHOTOGRAPHS: FROM LEFT, MICHAEL JAMES O'BRIEN; PAUL WARCHOL; FERNANDO BENGOECHEA.

Mediterranean or Arts and Crafts. **Clients:** Blaine and Robert Trump, Ashley Judd

Todd Klein

27 West 24th Street (212-414-0001)

Formerly with Parish-Hadley, Klein has translated that firm's elegance into a younger idiom, working from his love of natural materials and knowledge of art and architecture. He respects his clients' lifestyles (which have ranged from Gulfstream-mogul to bohemian), and his civilized interiors always come with a sense of fun. **Clients:** Caroline Kennedy and Ed Schlossberg, Robert Rosenkranz and Alexandra Munroe, Doug Kramer

David Kleinberg Design Associates

330 East 59th Street, fifth floor (212-754-9500)

Offering Balenciaga-quality details to the Park Avenue–Newport–Litchfield set, Kleinberg's firm creates tailored interiors with lush textures and interesting juxtapositions of period and modern luxuries. Kleinberg likes the lines of eighteenth-century furniture but will update a room with bold woven-leather textiles or subtle bleached woods. **Clients:** Scott Rudin, Jessye Norman

Richard Keith Langham Inc.

153 East 60th Street (212-759-1212)

Langham's ideal house is a nineteenth-century British villa, foursquare outside and bursting with color and cozy comfort within. He tends to pick a hue per room: Red walls lead to cranberry stripes to a cherry glass vase. The result is not overkill but a rainbow. **Clients:** Jacqueline Onassis

Naomi Leff and Associates

12 West 27th Street (212-686-6300)

Leff is hired for her ability to re-create many eras and moods, taking into consideration "architectural concepts of light, proportion, cleanness" and hitting her favorite notes: "wonderful woods and veneers, and objects from the twenties to the forties." **Clients:** Steven Spielberg and Kate Capshaw, Tom Cruise, Barry Diller

David Ling

225 East 21st Street (212-982-7089)

Ling worked for I. M. Pei before opening his own firm, and his interiors reflect Pei's skyscraper gestures. Ling might cut a pond in a concrete floor, or cantilever a bridge from bedroom to study, turning a narrow house into a floating world. "I like to use everyday materials in unusual applications, so you do a double take: 'Hey, isn't that the same stuff I saw in aisle 4 at Home Depot?'" **Clients:** Alberta Ferretti, Monique Knowlton, Aaliyah

M (Group)

152 West 88th Street (212-874-0773)

Carey Maloney and Hermes Mallea have a great track record, beloved by clients for their lean, layered interiors—uncluttered spaces, light tones, and practical arrangements, with exotic surprises like Fauve paintings and Greek antiquities. **Clients:** Barbara Warner

MAC II

125 East 81st Street (212-249-4466)

Mica Ertegun's work, with and without her late partner Chessy Rayner, is a model of uptown simplicity: sculptural, neutral furniture, from many times and places, arranged so that each piece has room to breathe but no element is isolated. There's no fussiness, only a modern feeling in prewar spaces. **Clients:** Bill Blass, Carolyne Roehm, Arnold Scaasi, Carly Simon

Peter Marino + Assoc Architects

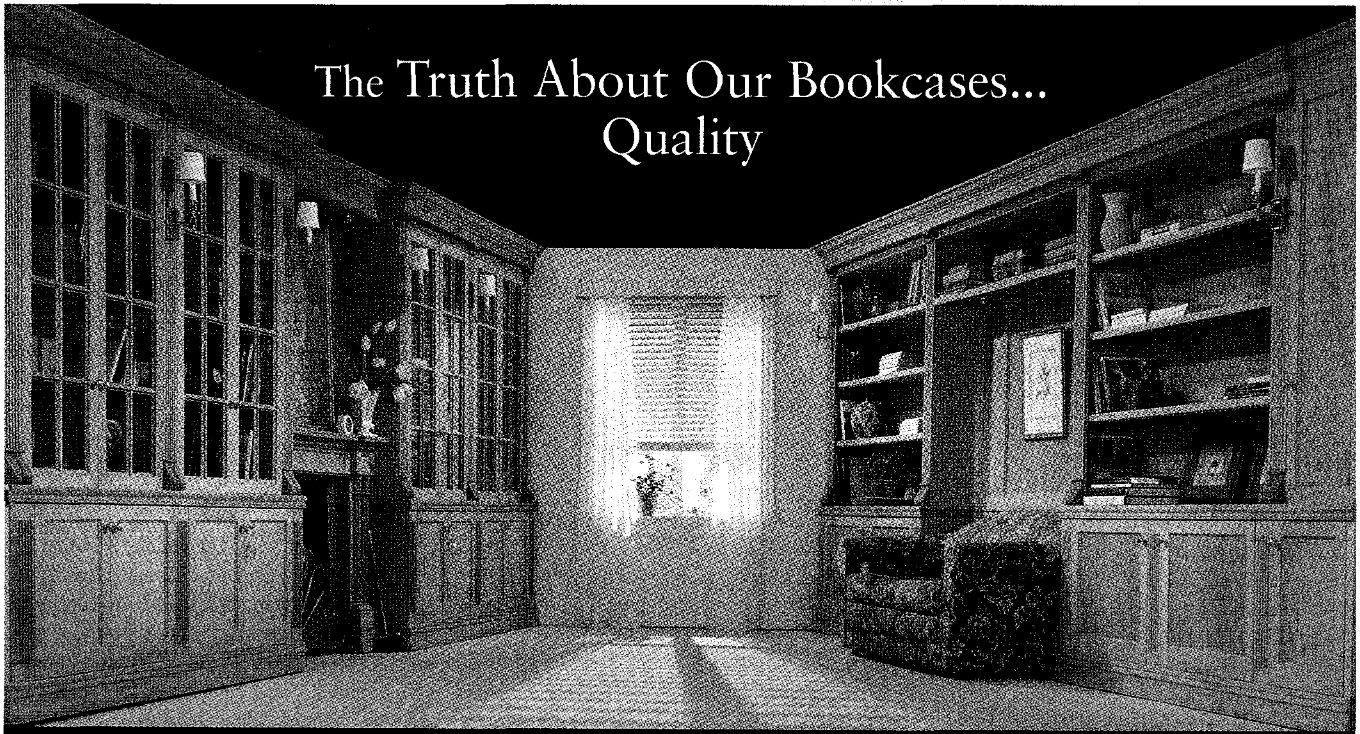
150 East 58th Street (212-752-5444)

Marino can go minimal ("I like bleached wood walls, black or white floors"), as in his designs for the Armani stores, but his natural tendency seems to be opulently modern: his own double-height salon, say, with marble columns and an intarsia floor. His clients have the luxury of made-to-order spaces, furniture, fabrics, fireplaces in unified muted tones. **Clients:** Yves Saint Laurent, Bernard Arnault, the Aga Khan

Brian J. McCarthy Inc.

1414 Sixth Avenue, Suite 404 (212-308-7600)

Trained at Parish-Hadley, McCarthy is one of a



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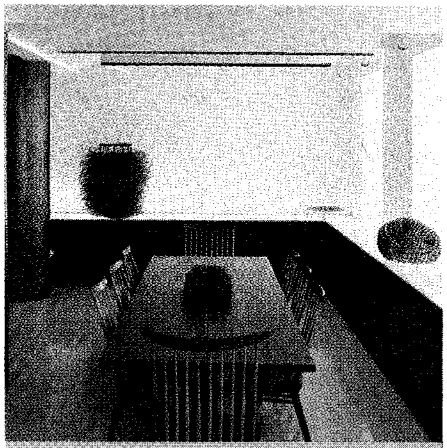
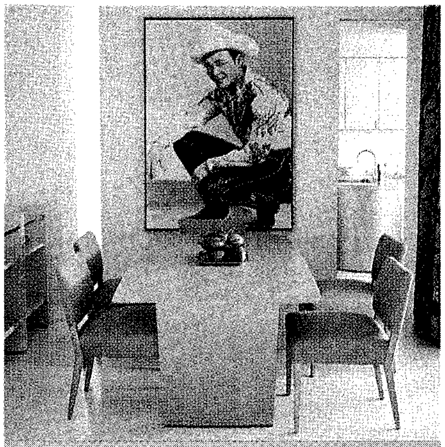

David Ling


Pierce Allen

M (Group)

flock of decorators with a fresh take on the colored walls, classical structures, and prints that were that firm's signature. He has an eye for accessories, modern and vintage, and is considered excellent company. **Clients:** Robert and Maria Tuttle, David Dangoor, Alexander Roepers

McMillen Inc.

155 East 56th Street, fifth floor (212-753-5600)

Designer Betty Sherrill leads this legendary firm, the last bastion of old-money taste since Parish-Hadley closed its doors. "We lean toward natural materials, rich textures, and a wide range of color palettes," the firm's Louis A. Rey says, "and we always keep in mind that we're designing for the client and not for ourselves." **Clients:** Carl Icahn, Robert Zoellner, Thomas Harris

Richard Meier

475 Tenth Avenue (212-967-6060)

Honed over a more than 30-year career, Meier's delicate spaces are showcases for views and art, carefully sited and crisply detailed. "I like to create environments that are uncluttered and soothing," he says. The longtime New Yorker recently claimed a prime piece of real estate with the apartment towers at 173–176 Perry Street—Nicole Kidman just bought a spot there. **Clients:** Bill Joy

MESH Architectures

115 Mercer Street, third floor (212-625-1446)

Eric Liftin enjoys pushing his limits: "I like active environments that encourage investigation and experimentation." His intelligent designs for folding, rolling, and light-emitting walls allow him to create flexible rooms with a space-age feel. **Clients:** Karl Sims and Pattie Maes, Liz Garbus and Dan Cogan

Richard Mishaan Design LLC.

150 East 58th Street, 22nd floor (212-223-7502)

Mishaan works with the eye-catching shapes and smooth edges of the great twentieth-century French designers, surrounding all that good taste with eclectic vintage objects and bright, savvy contemporary-art pieces. **Clients:** Jacqueline Krueger, Tiffany Dubin

Henry Mitchell

368 Broadway, Suite 504 (212-587-6340)

This young architect is fast making his name via budget-conscious, clever renovations and redecorations of brownstones and apartments. "In general, my style is classic, not dated," he says, "elegant but still fun." Mitchell's enthusiasm is infectious—as are his whimsical, functional kitchen and bathroom designs. **Clients:** Gordon Chambers, Meredith Marshall, Roger Black

Juan Pablo Molyneux

29 East 69th Street (212-628-0097)

"My sense of classicism is consistent," says Molyneux. "It has nothing to do with the pedigree of the furniture. It has to do with how things relate to each other." He orchestrates spare, geometric spaces, articulated with art and architectural detail, deepened with old-world finishes like lacquer, scagliola, and verre eglomise. **Clients:** Richard Feigen, Dolores Smithies

"I like each room in a house to have a 'wow' factor," says Katie Ridder.

Juan Montoya Design Corporation

330 East 59th Street (212-421-2400)

Light, lean, and *Scandinavian* are Montoya's watchwords, though, as he says, "I never repeat myself." The designer eschews the dark and carved in favor of the antiques of the recent past, placing pieces by Jean-Michel Frank and his ilk in modernist arrangements, letting the slim, sculptural furniture breathe. **Clients:** Edgar Bronfman, Jr., Fernando Botero

MR Architecture & Décor

150 West 28th Street, Suite 1102 (212-989-9300)

David Mann has a very quiet, almost scholarly intensity that he focuses on arranging the practical aspects of his clients' lives into exquisite modern vignettes. He set up a single mother, for example, with a home office on one wall of her living room, with slots for every last pencil and disk, and a beautiful curtain that hides the whole works in an instant. **Clients:** Ruby and Lofton Holder, Joyce and Tim Shavers

David Netto Design

270 Lafayette Street (212-343-7415)

A Park Avenue native, Netto offers décor by and for Bright Young Things: young, jet-set couples ready for grown-up homes. "You have to tell a story, get into character to add to—but not distort—who your clients are," he says. Netto makes savvy mixes of eighteenth-century reproductions with real antiques, shiny white lacquer with matte sand-blasted oak. **Clients:** Eliza Reed Bolen, Mark and Renee Rockefeller

Benjamin Noriega-Ortiz, LLC

75 Spring Street (212-343-9709)

Noriega-Ortiz's palette tends to the celestial—silver, white, aqua—though the objects in his constellation are as likely to come from eBay as from a tony antiques shop. He pulls together beads and Biedermeier, curves and crisp edges, via clever color choices and a bit of humor. "I have grown fond of acrylic, feathers, and crystal, which I have been using lately to give sparkle to my interiors," he notes. **Clients:** Lenny Kravitz, Laura Esquivel

Pierce Allen

80 Eighth Avenue, Suite 1602 (212-627-5440)

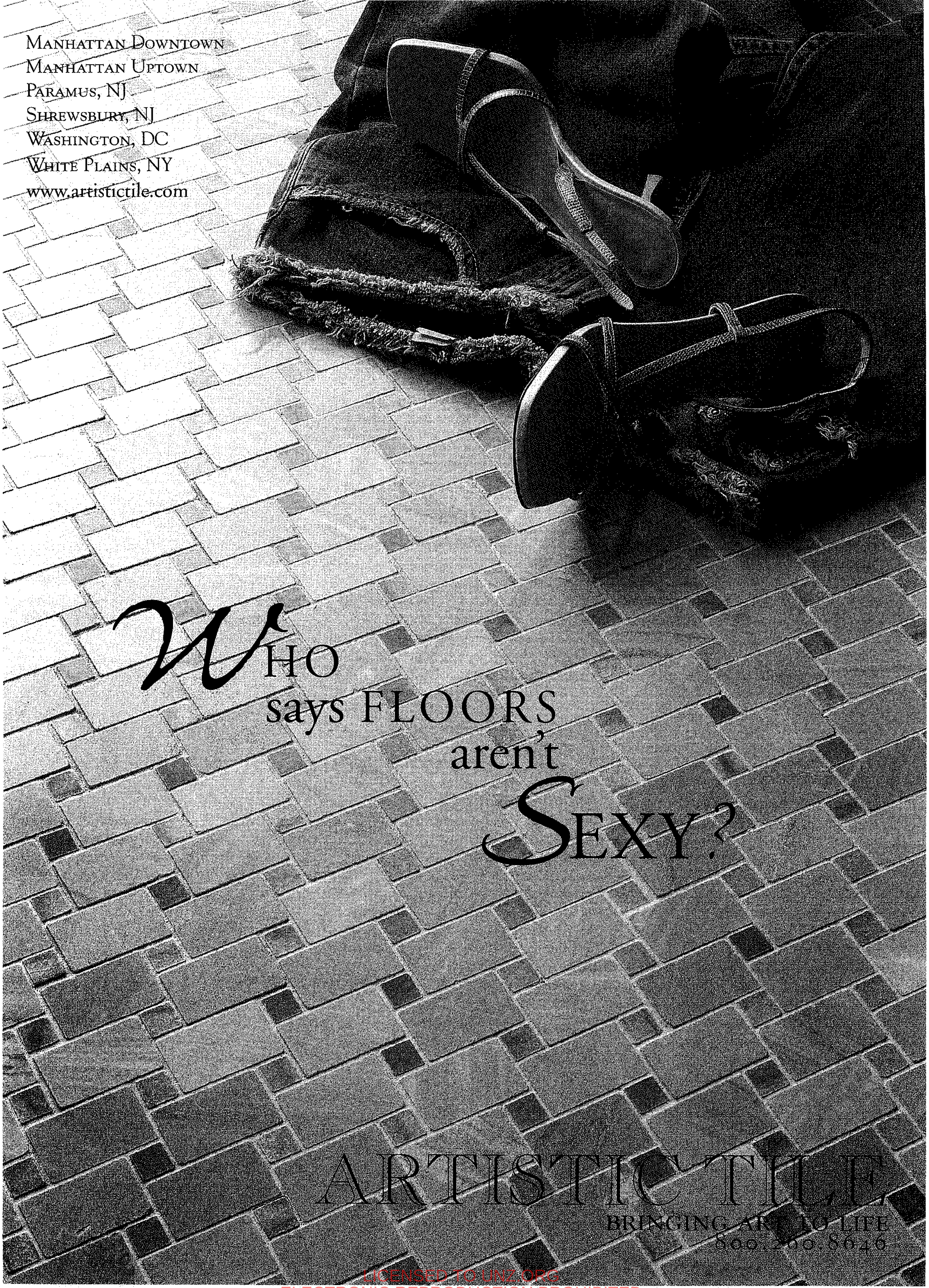
Architect Michael Pierce and designer DD Allen make an energetic team, injecting projects large and small with "tight plans, relaxed furniture, color on walls, and a balance on luxury and simplicity in fabric and materials." Accustomed to movie-star budgets, Allen still likes to scavenge, adding textiles that range from burlap to silk. **Clients:** Gwyneth Paltrow, Matt Damon, Ben Affleck, Ann Tenenbaum, Matthew Marks

Campion A. Platt

152 Madison Avenue, Suite 900 (212-779-3835)

Simplicity is Platt's mantra, a modern (not min-

PHOTOGRAPHS: FROM LEFT, TODD EBERLE; FERNANDO BENGOECHEA (2).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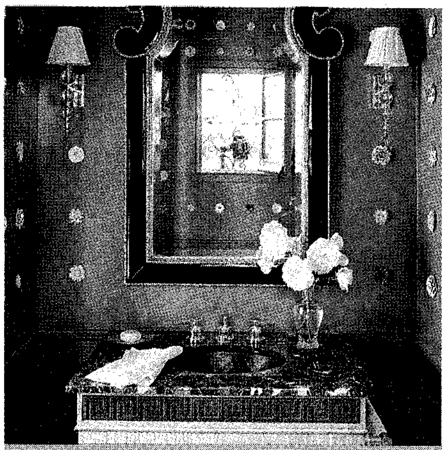
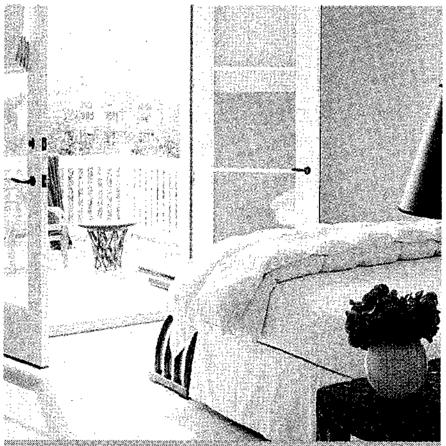

Katie Ridder

Miles Redd


Alison Spear, AIA

imal) aesthetic. "With the stresses of the city, we provide an unstylized and quiet home environment," he says. The discerning may note a classical sense of proportion, but Platt's balanced rooms typically have a contemporary feel, thanks to "metal, Lucite, resin, and lots of natural woods." **Clients:** Al Pacino, Meg Ryan, Russell Simmons

Miles Redd

300 Elizabeth Street (212-995-1922)

Known for exuberant color, usually in the form of paint, Redd has freshened up blah kitchens with a coat of Tiffany blue, tacky floors with two-tone patterns borrowed from classical Greece. Though his painting technique works for small budgets, Redd's taste in furniture (like his choice of colors) is traditional, and travels uptown with ease. **Clients:** The Frelinghuysen family

Katie Ridder Inc.

1239 Broadway, Suite 1604 (212-779-9080)

"I like each room in a house to have a wow factor," Ridder says, whether it is an unusual texture (horsehair for walls) or color (bright lacquered floors). Currently she's in an Oscar de la Renta mood: Luxurious materials turn into leather tiles; folk-art inspirations like peasant embroidery show up in overscaled wall stencils. **Clients:** Timothy Collins, Ann Harrison and Vicente Madrigal

Randall A. Ridless, LLC

315 West 39th Street, Suite 1101 (212-643-8140)

Ridless and associate Beth Martell add a fantasy element to crisp, classical interiors, working in a touch of Morocco, for example, or a Gaudí flair. Ridless is currently developing a fabric and rug collection that highlights a few of his favorite things: taffeta, cat-scratched velvet, embroidered jute. **Clients:** Terry Lundgren

Daniel Romualdez Architects

119 West 23rd Street (212-989-8429)

Romualdez seems to have a direct line to such early-twentieth-century greats as Sir Edwin Lutyens and Jean-Michel Frank, but he wears his architectural knowledge gracefully. His interiors might pair his own designs with eighteenth-century Swedish pieces, setting a scene that is timeless, refined, and unpretentious. **Clients:** Matt and Annette Lauer, Marina Rust, Tory Burch, James De Givenchy

Ruby

41 Union Square West, Studio 1036
(212-741-3380)

Young talents Alysa Weinstein and Bella Zakarian don't turn up their noses at modest budgets or square-footage. Problem solvers par excellence, they will work with what a client already owns, editing, rearranging, freshening. "Our clients are often time- and budget-conscious, seeking to improve their surroundings through smart design," Zakarian says. **Clients:** Jennifer Chambers, Stacey Reiss and Ross Intelisano

"No **two houses** are alike," says Robert A.M. Stern, "just as no two clients are alike."

Saladino Group Inc.

200 Lexington Avenue, Suite 1600
(212-684-3720)

A New York fixture, John Saladino is known for magnificent rooms. He balances Italian furniture with his own designs, always establishing the structure of a space beneath the curlicues and gilt. Current favorites include "limestone in a warm beige color from Oklahoma, mouth-blown seeded glass, and sixteenth- and seventeenth-century Italian antiques with a strong architectural nature." **Clients:** Susan Harris and Paul Witt, Michael and Mary Jaharis

Joel Sanders

515 Canal Street (212-431-8751)

Sanders's apartment designs push the capabilities of computers and clients alike, as he creates fully functioning homes out of one continuous surface. A concrete floor may dip to form a padded conversation pit, then rise up to turn into a countertop. As he puts it: "Flexible living environments for fluid lifestyles." **Clients:** Scott Metzner, Martin and Ann Gallagher

Steven Sclaroff

801 Greenwich Street (212-691-7814)

"A reduced number of elements and contrasting pieces and materials can make a house full of museum-quality art and furniture still look comfortable enough to put your feet up and your drink down," says Sclaroff. His relaxed approach encompasses anything from rococo to Perriand, but he lets cool colors, a tight edit, and luxurious materials take the edge off contemporary and the fussiness off antiques. **Clients:** Kate and Andy Spade, Tony Kushner, Edward Klein

Selldorf Architects

62 White Street (212-219-9571)

Annabelle Selldorf deserves her reputation as a minimalist; her interiors often run the spectrum from black to white, with brief stops for stainless steel: "well-proportioned rooms," she says, "with ample lighting." Jolts of color come from Selldorf's impeccable taste in art, which could explain why she's a favorite of gallery owners. **Clients:** Eberhard Müller and Paula Satur

Roderick N. Shade Interior Design

P.O. Box 1797 (212-681-7942)

Shade's Harlem practice includes a custom-furniture line in deep colors and African-inspired shapes. His taste is eclectic, a rich combination of art, textiles, and modern furniture. "I like to see the hand-wrought against the highly stylized," he says, "and I enjoy drawing from ethnic sources." His book *Harlem Style* was published this month. **Clients:** Star Jones

Shamir Shah Design

10 Greene Street (212-274-7476)

This two-and-a-half-year-old firm is quickly making a name for itself, with functional planning and a luxurious stable of materials, giving mod-

PHOTOGRAPHS BY FERNANDO BENGOECHEA (3).

ern a broken-in, handcrafted twist. "I like using elements such as patinated bronze and hand-gouged woods to create a strong, textured palette as a backdrop for furniture, most of which we design ourselves," Shah says. **Clients:** Ian Schrager

Shelton, Mindel & Associates

216 West 18th Street (212-243-3939)

A team for over twenty years, this firm still offers a fresh, seamless, soup-to-nuts version of high-modern design, synthesizing architectural elements and strong furniture groupings into intelligent, carefully edited, cool interiors. **Clients:** Melissa Soros, William Ford, Jim Nevins

Sills Huniford Associates

30 East 67th Street (212-988-1636)

Designer Stephen Sills arranges European and American furnishings in rooms known as much for over-the-top gestures (hand-laid cobblestone floor, backlit quartz-crystal fireplace) as for museum-quality antiques. Lately, Sills and his partner, James Huniford, have brightened their palette, turning to Southeast Asian spice tones. **Clients:** Tina Turner, Nan Swid, Vera Wang

Siskin Valls Inc.

21 West 58th Street (212-752-3790)

Paul Siskin's strength is his concentration on the nuts and bolts of decorating: seeking out those spectacular accessories—chandeliers, brass wall hangings, objets d'art—that give an interior personality. He sets these finds against a low-key background: early-modern furniture and a contrasting color palette ("If I had to choose a color I could love for eternity, it would be brown"). **Clients:** Peggy Cooper Cafritz, Tom Clancy

Smith-Miller + Hawkinson Architects

305 Canal Street (212-966-3875)

This smart husband-and-wife design team has been turning out sharp modern masterpieces for almost two decades. Their work incorporates industrial design—wheeled walls, glass-and-steel staircases—in an elegant, urbane manner. **Clients:** Arnold and Pamela Lehman, Murray Moss, Joe and Wendi Rose

Matthew Patrick Smyth

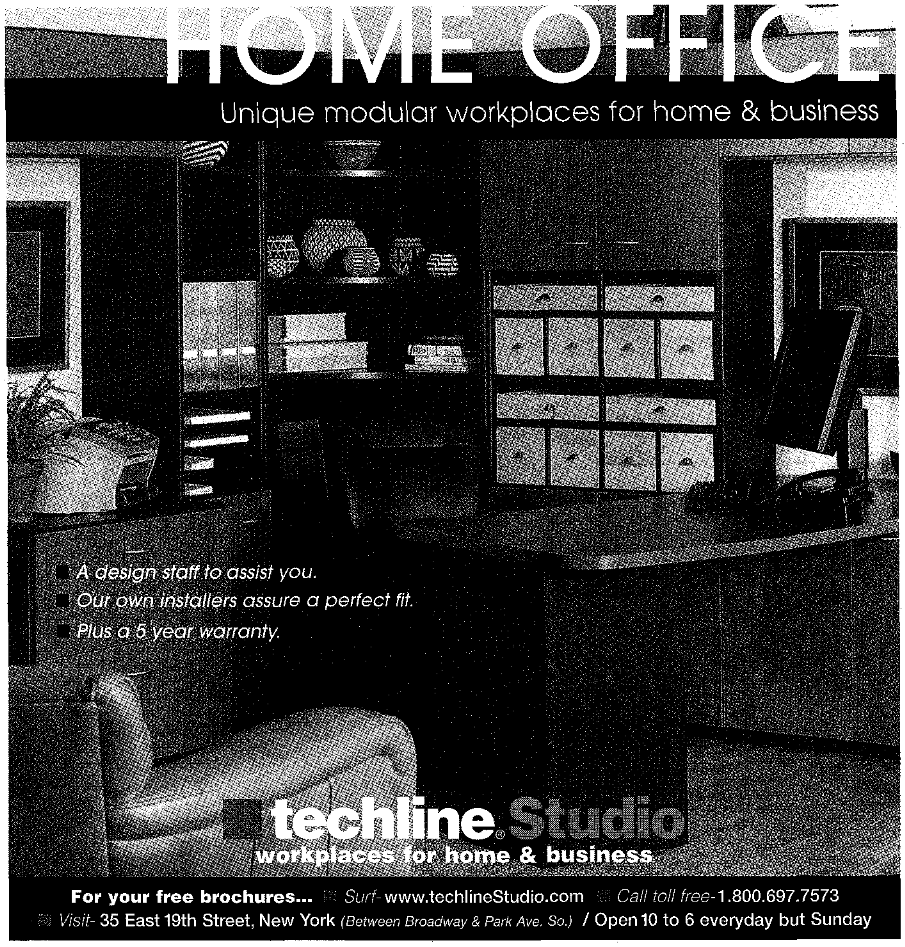
12 West 57th Street, Suite 704 (212-333-5353)

The future of New York décor is in the hands of up-and-comers like Smyth, who is working in a traditional, full-blown style for clients who like their rooms arranged to the last detail. This serious approach is leavened with witty, unusual touches—"The colors I saw on a trip to Cambodia seem to be surfacing in recent schemes." **Clients:** Tony Korner, Richard Kalikow

Alison Spear, AIA

131 East 70th Street (800-500-9948)

"The mood of my projects is first and foremost based on client needs," Spear says, rattling off the usual needs: "glamour, style, comfort, fun,



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art." Spear's sleek style—white boxes with a mix of color, custom furnishings, industrial objects, and well-chosen antiques—travels well (she jets between Miami and New York offices). "It all goes together if the editing is right." **Clients:** Francis Ford Coppola, Jay McInerney

Specht Harpman

338 West 39th Street, tenth floor (212-239-1150)

Scott Specht and Louise Harpman do innovative, forward-thinking work with crisp edges, clever cabinetry, and elegant experiments in inexpensive and industrial materials. Houses have a loftlike feel, with a light palette and lots of empty space. **Clients:** Ang Lee, James Schamus

Robert A.M. Stern Architects

460 West 34th Street (212-967-5100)

Stern is the architect of dream houses—typically, the dream is of another decade, if not another century. He populates the Hamptons with Shingle-style manses and the Upper East Side with twenty-first-century prewar buildings. As he says, "No two houses are alike, just as no two clients are alike." Detail, charm, and all the modern conveniences. **Clients:** Michael Eisner

Studio JTA

432 Austin Place, second floor, the Bronx
(718-742-6791)

"African-American influences in color, texture, pattern, and sound elevate the design I learned in Western academic institutions," says architect Jack Travis, who believes the merger of the modern and the "tribal" in his work opens infinite possibilities. Concentrated color is a particular passion, from terra-cotta to "Caribbean" blues and greens, spread over spaces with a rough, textured aesthetic in stone, wood and metal. **Clients:** Spike Lee, Wesley Snipes

Studio Sofield Inc.

380 Lafayette Street (212-473-1300)

Old-world comforts get a radical modern update from William Sofield, who creates rooms that have the excitement of the runway and the elegance of mid-century modern. Metal hardware can be as carefully detailed as jewelry; leather upholstery is studded or in fashion-forward white; and he mines his inspirations: "natural materials that get patina over time, bright tangerine, and the Pool Room at the Four Seasons." **Clients:** Ralph Lauren, Nathan Lane, Perri Peltz and Eric Ruttenberg

Tsao & McKown

20 Vandam Street, tenth floor (212-337-3800)

The partners practice a sophisticated, masculine modernism, of marble showers, open gas fireplaces (the most copied feature in town), and stainless-steel kitchens. Their color palette comes from the spice world, their taste in furniture from the comfort-counts seventies. No bean bags, though—think amoeboid chairs in cashmere. **Clients:** Ian Schrager, Josie Natori

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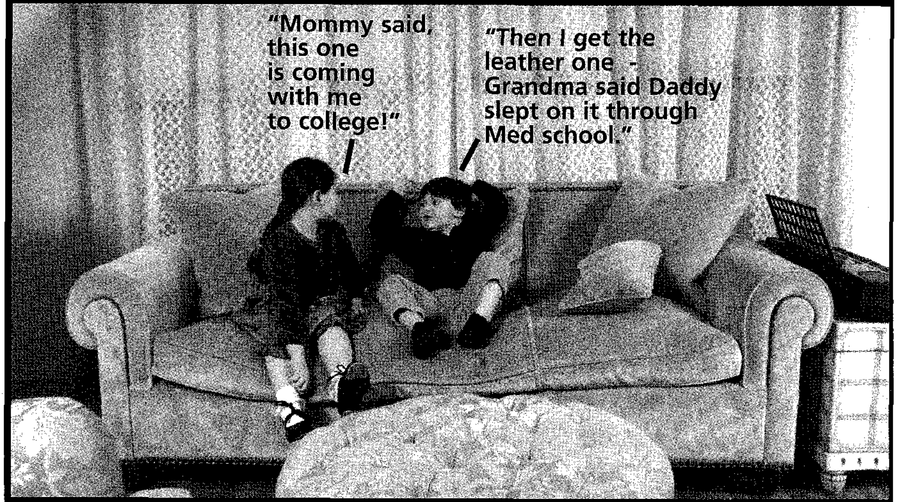
"Mommy said, this one is coming with me to college!"
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158 Lafayette Street, second floor
(212-966-8815)

Partners Clarissa Richardson and Heidar Sadeki act as if the swinging sixties had never ended, with punchy furniture and environments that combine hot colors and smooth, flowing surfaces. The designers of Bliss, they are also expert in the maxi-bathroom—his and hers tubs, steam rooms, two-way glass. "One client rented a Hamptons house but never used it," the duo note. "They didn't want to leave their townhouse in the city." **Clients:** Marcia Kilgore

Alan Wanzenberg

211 West 61st Street (212-489-7840)

Wanzenberg combines the best of the architect's and the decorator's sensibilities. His rooms have a librarylike feel, with warm lighting, simple shapes, and the textures of leather and wood.

Michael Watson Architect

66 West 38th Street (212-221-6936)

Watson shines in tricky urban renovation projects, incorporating original architectural elements into modern, practical interiors. Clients also love his low-key, detail-oriented personality. **Clients:** Alan Pakula, Sidney Lumet

Bunny Williams

306 East 61st Street (212-207-4040)

A thorough traditionalist, who worked for the legendary Sister Parish before starting her own firm, Williams has the history of neoclassical decorating firmly in her head. Whether you want country comfort—like her own Connecticut living room—or formal Georgian elegance, Williams can make magic, intuiting whatever you need.

Tod Williams Billie Tsien & Associates

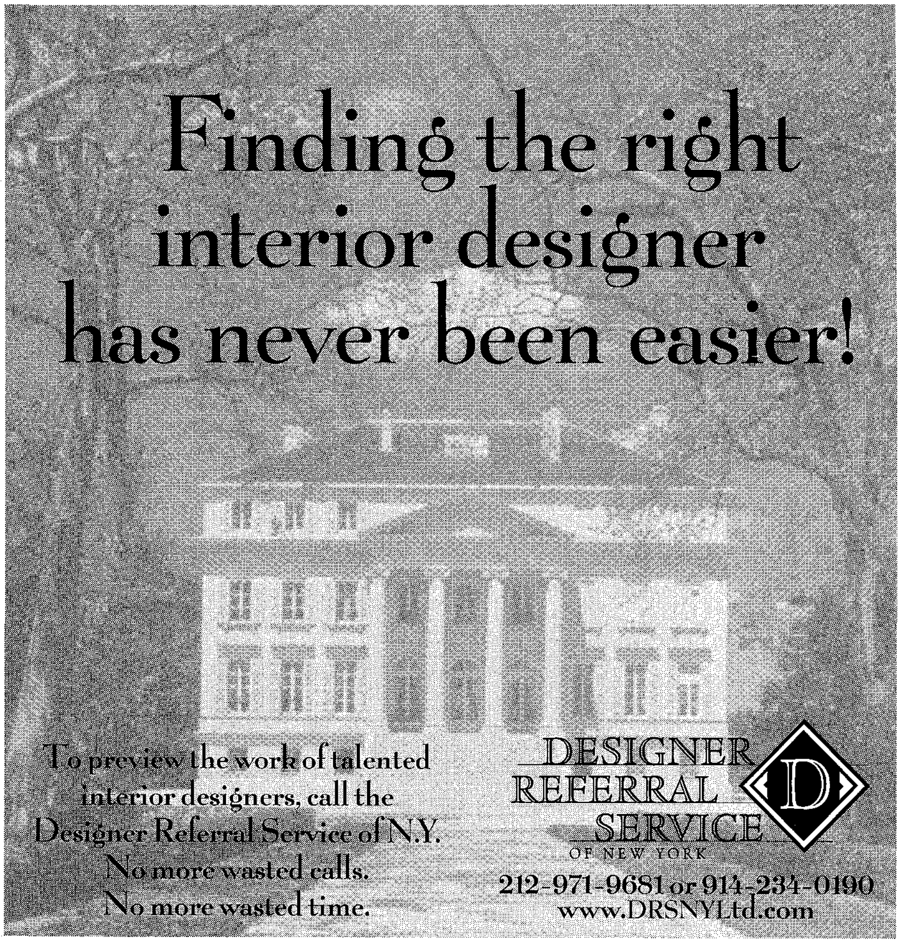
222 Central Park South (212-582-2385)

Williams and Tsien's projects change moods with the changing light, which appears not through windows but through gaps between sharply cut walls of exquisite materials: bronze, fiberglass, glazed brick, or the smoothest concrete. True urbanites, they can cleverly fit life's necessities into tight spaces—a lap pool below a townhouse, for example—without sacrificing serenity. **Clients:** Jerry Speyer

Vicente Wolf Associates

333 West 39th Street, tenth floor
(212-465-0590)

A master of restraint. Wolf's interiors typically have a light palette, strictly edited to highlight the furnishings, which gives his rooms a distinctive linear quality. The sensuous appears via luxurious materials and pieces picked up on Wolf's travels. "I take a global point of view, blending different periods and cultures, seeking a mood that is peaceful, calm and user-friendly." **Clients:** Clive Davis, Ralph Pucci, David Copperfield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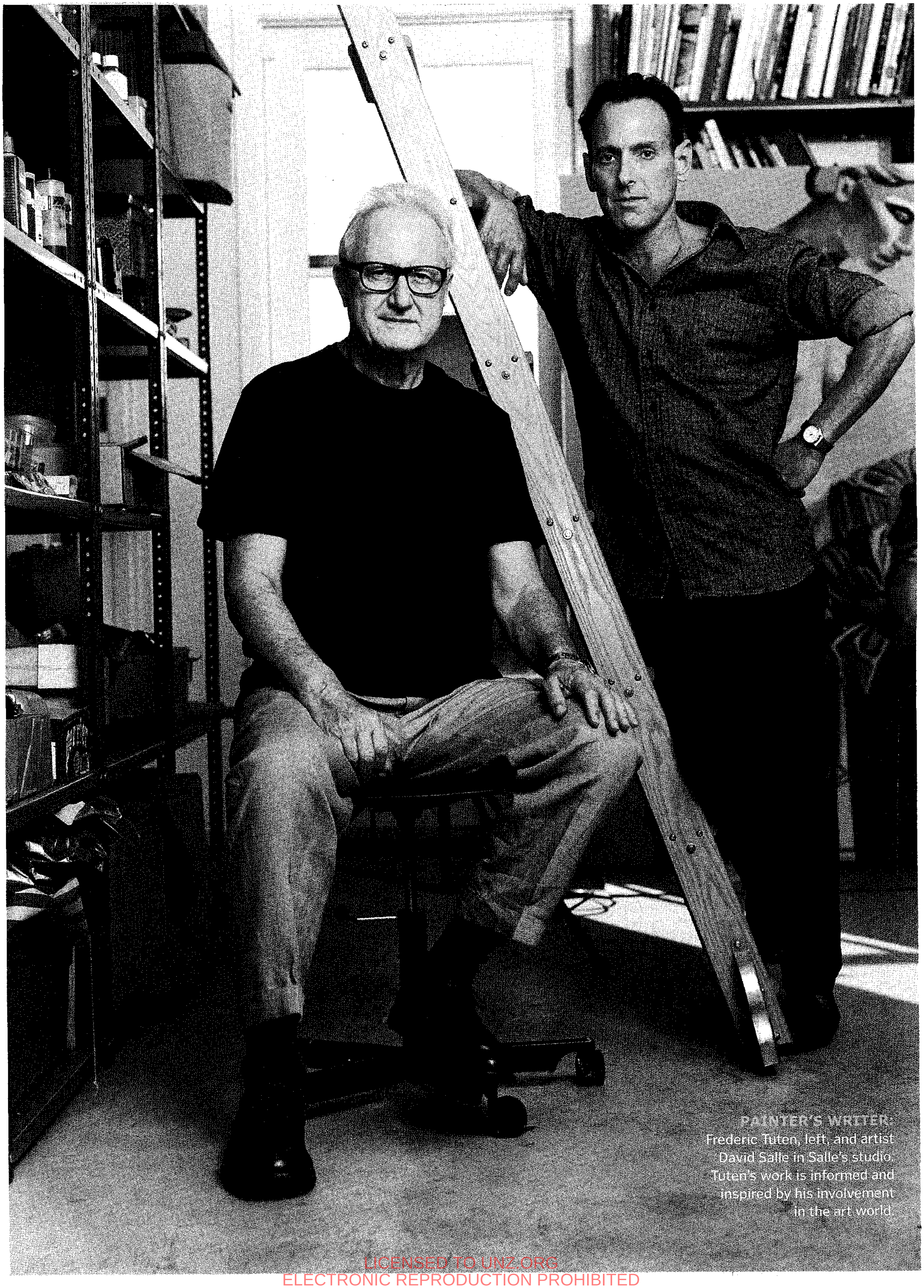


PAINTER'S WRITER: Frederic Tuten, left, and artist David Salle in Salle's studio. Tuten's work is informed and inspired by his involvement in the art world.

Frederic Tuten: ART LOVER

With his A-list of artist and writer friends, novelist Frederic Tuten has always had an audience of connoisseurs. But his new art-world love story, *The Green Hour,* may engage wider passions.

BY PHILIP WEISS

THE TWO THIRTYISH BLONDES were halfway through their salads at the next table at E.A.T. on Madison when one leaned toward my lunch companion, a tall, animated man with rude color. "You know, we were at the Frick, too," she said.

She and he struck up a conversation, which soon included the other blonde and pens, cards, and e-mail addresses. When the women got up to go—flying back to Los Angeles—Frederic Tuten was smiling like the satyr in a Poussin drawing he had been admiring at the Frick.

"Now, *that* was flirtation," he said. "It doesn't have a goal; it's just an exercise of the libido. You're seeing 'How does it feel to be a man and a woman?' They saw us talking excitedly in front of the drawings, so naturally they wondered who we were. They were drawn and curious. It's not seduction. Oh, no. Seduction has a goal, seduction is for keeps."

Tuten is a novelist, and the love of art, women, and words suffuses his new book, *The Green Hour*, a romance about an art historian who pines for her lost lover and child. High art is the book's theme, but a melodrama churns just below the surface, keeping the pages turning.

For many years, Tuten has been a well-kept secret, writing books and making the scene with a wide circle of friends. He talked film and politics with Susan Sontag. Steve Martin gave him manuscripts for comment. He spent endless hours in the studio of his best friend, the late Roy Lichtenstein, discussing the mysteries of art and women. He's a fixture in the Hamptons art circle that includes David Salle, Eric Fischl, April Gornik, and Ross Bleckner.

"Frederic has always been larger than life," says novelist Oscar Hijuelos, whom Tuten taught at City College. "When I first met him, he was this dapper, worldly fellow, a bon vivant with a question mark over his head. That was his quest for the aesthetic. He's always been a postmodernist writer with a really romantic lyric."

"He's an American mandarin," fills in his friend Larry McMurtry. "He has that mandarin, elitist, Proust-like style, and he's very involved in the art world, almost more than the literary world. His Americanism is buried beneath a Continental manner."

"I'm not American like Route 66," Tuten explains. "I don't know about America. I know Paris better, I know Rome better."

Tuten was born in the Bronx 60-some years ago to a Sicilian mother and a father of French-Huguenot ancestry. The father left, and the boy dreamed of being a painter before ending up at City College when it was the proletarian Harvard. There, he developed an easy erudition. When Tuten talks about love—which is a lot—he also talks about Cézanne, Céline, Goya, and the Prado.

Tuten was married once, to an Italian woman who was drawn to him by the romance of his holding a book, lost in thought, on 42nd Street. The relationship burned out after ten years, but Simona had given him tone and made him feel at home in Europe.

"One night, we had dinner at Quatorze, and I became convinced that Frederic knew or knew about every important person in the world," says the writer Walter Mosley.

Tuten met Mosley when he was his English professor at City College. Mosley gave Tuten the manuscript of *Devil in a Blue Dress*, and Tuten promptly gave it to his own agent with a glowing referral—"an extraordinary act of generosity," says Mosley.

Tuten has written five novels. His work has always had an experimental flavor. *The Adventures of Mao on the Long March* was an olio of quotes about Mao and a completely unrelated story that drew John Updike's praise in *The New Yorker. Tintin in the New World* reimagined the comic adventurer Tintin (whose creator, Hergé, was another Tuten friend) discovering sex and ideas with characters from *The Magic Mountain.*

The Green Hour's story is more direct. Dominique is obsessed with a political rebel and wanderer named Rex (after Tuten's father), who has many liaisons. His affair with a Japanese anarchist results in a child, Kenji, whom the mother abandons—and whom Dominique adopts. When he's abducted, it tears Dominique's heart out, but the book's theme is her relationship to art. "Art keeps Dominique passionate without being fleshly about it," Tuten says.

"Frederic sees writing through the lens of his romanticism and his love of art," says Bleckner. "He's one of the most empathetic people I know, which puts him in a unique position to get into what it is that other people are trying to do."

Male artists, says Tuten, have always struggled to portray women. Early painters merely attached breasts to drawings of a male model's torso. Dominique herself is something of a goddess. "She's my ideal woman. Brilliant, beautiful, sensitive, cultural, erotic," he says. No wonder he keeps her imperishably sexy over 30 years.

"Yes, we talk about women," says Steve Martin. "But Frederic never talks salaciously about them. It's always about a higher level."

When I tested that by asking whether he was a leg man, a breast man, or an ass man, he gave me a tactful smile: "When I was with my grandmother in the Bronx, buying chickens, we always bought the whole chicken."

Touché. We were at another of the writer's hangouts, Bar Pitti on Sixth Avenue. Before long, Tuten was talking about romance and love: "There's a period in which romance has its concealments, a gestation period, in which the surface activity, the gesture of the arm, the flutter of the eyes, can be captivating. It's delightful. But both of you recognize that this can't go on forever. There's a moment when the beautiful gestures, the lyrical voice, it stops, like a freeze frame, and the heart says, *Now let's see who we really are.* Who is living in this beautiful figure? In this wonderful voice, what's the interior world? It's no longer the beautiful arm or the shoulder. Is that interior as beautiful as the exterior, and can it suffer the corruption of the exterior? That is the Platonic thesis of love. It's when the internal being is so fixed and incorruptible that when the body disintegrates, the arms wither, the tits sag, the internal beauty stays fixed forever."

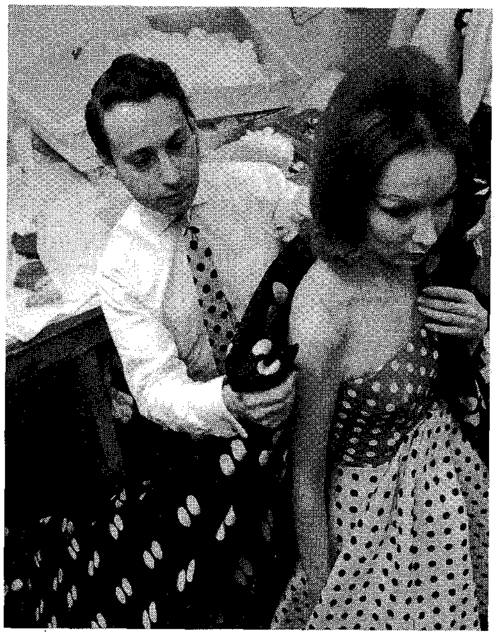
Has he been able to sustain that feeling in his own life? Tuten tilted his head ruefully.

"No. But it doesn't mean the principle is incorrect. It means some aspect of my application, my wisdom, my immaturity, was incorrect." ■

PHOTOGRAPHED BY BEN BAKER

The *Courtly* Couturier

Arnold Scaasi has been a fashion dynamo for over 50 years, dressing the ladies who lunch—and live in the White House—in his showstopping gowns. Now, as a retrospective of his work opens, a look at the man Liz Smith calls he who "must be obeyed." By Bob Morris



PRINTS CHARMING: *Scaasi fitting a model in 1962. "A woman who is secure can wear any color she wants," he once said.*

IN FRONT OF A STATELY OLD apartment building on Beekman Place, the cars are waiting like carriages at a royal ball. One chauffeur is feather-dusting a silver Mercedes. Behind the building, a Versailles-like garden with a fountain overlooks the East River.

It's early morning, and Arnold Scaasi emerges from the building in big blue-tinted aviator glasses and a perfect gray Savile Row suit. With Napoleonic dignity, he lowers his five-foot-six frame into a black Lincoln with SCAASI on the license plate and classical music playing softly inside. Moments later, he arrives at a midtown law firm for a board meeting of Literacy Partners of America to discuss their gala in May.

The last to arrive, he settles himself down at the end of a conference table filled with publishing pooh-bahs and corporate CEOs, his bespoke red-and-white-striped shirt with matching tie adding a burst of color to an otherwise gray atmosphere. Though he's the smallest man in the room, he has the biggest personality, not to mention a reputation as a fund-raising firebrand. Liz Smith, another Literacy Partners board member, calls him he who "must be obeyed."

The entire table leans in for his report.

"Oy-yoy-yoy," he whines. "I just have this feeling inside me that it's going to be tougher to sell tables this year, and I can't tell you why. If anybody has any idea of who to honor, particularly extraordinarily *rich* people, we'll honor them."

"That can't be the only criterion," says Jane Friedman, president and CEO of HarperCollins.

"*Look*," says Scaasi, "this benefit raises half our annual budget." The designer has been scaring up money for Literacy Partners for eighteen years. He sits back in his chair. "And that's all I have to say."

A bit blunt? It's nothing new. Even the toniest people tolerate the arch delivery and sharp-witted opinions of New York's last

PHOTOGRAPHED BY ANDREW HETHERINGTON

MAKING AN ENTRANCE: Arnold Scaasi in his Beekman Place apartment. He designed the steel-and-Lucite banister himself; the painting is by Jean Dubuffet.

great couturier, whose retrospective, "Exuberant Fashion," opens next week at the Museum at the Fashion Institute of Technology. A man who studied under Charles James, and who has dressed Mamie Eisenhower, Natalie Wood, Elizabeth Taylor, Aretha Franklin, Mary Tyler Moore, Barbara Bush—and, of course, Barbra Streisand in the *Funny Girl* Oscar outfit that appeared to showcase a nude derriere—Scaasi is as much the Sun King as he is the courtly courtier.

Barbara Bush says he makes the world a more glamorous and interesting place. Mario Buatta, the society decorator, admires his creativity and precision: "He's like an eighteenth-century character who should be wearing a big powdered wig and a big bow in the back."

"His handmaidens all bow to him," says Joan Rivers. "Even if we do need a little help getting up these days." Rivers laments that her friend's genius and the romantic glamour that is his calling card are undervalued in a culture fixated on looking young, thin, and relaxed. "With a Scaasi, you have to dress and want to make an entrance," she says. "You don't relax in his gowns. If you want to relax, get a Barcalounger." His exactitude, she adds, is stunning. "He knows what he wants, and he gets it," she says. "I wouldn't want to work for him, but maybe that's why I want to wear his perfect clothes."

Josh Patner, the designer who co-founded Tuleh, worked for Scaasi in the eighties. "He threw a pair of shears at me once, and it was like being slapped by Gloria Swanson on a soundstage," he says. "How could you have a more exquisite fashion moment than that? He's a thoroughbred designer who's unambiguously himself and who has earned his diva-osity."

Scaasi, who appreciates the homage but doesn't remember Patner, denies that he ever threw shears at anybody.

"Well, maybe a ruler," he says. "But I doubt it."

> *"He's like an eighteenth-century character," says his friend Mario Buatta. "He should be wearing a big powdered wig."*

GIVE HIM A HAND: A golden hand-shaped chair takes center stage in Scaasi's apartment. From his window he can see the Renwick Ruin on Roosevelt Island, which is illuminated at night, thanks to the designer's fund-raising efforts. "Why not make it look nice?" he asks.

LE CIRQUE. COULD THERE BE ANY PLACE MORE removed from the hype of Fashion Week? Two days after the runway shows and parties have come to a close, Scaasi, who had nothing to do with any of it, is walking through the lobby of the Palace Hotel as if it were *his* palace. "People tell me Le Cirque is so grand and question why I come here," he says, striding into the restaurant. "Well, I don't care. I do things because they amuse me. I come here because the food is good and I can hear people talking. Young people at trendy restaurants like noise. I don't."

There is a plush hush to the place, but that doesn't mean it isn't full of haute air. Scaasi, who has a house account, pats Sirio Maccioni, the owner, on the cheek, and heads to his regular table. Nancy Kissinger is sitting just to the right of Scaasi's Turnbull & Asser French cuff.

"Your hair's so cute, Nancy. Did you cut it?" he asks.

"No," says Kissinger. "My hairpiece is in my handbag."

"Well, it looks great," he says. Like Bill Blass, he knows how to talk to the ladies and listen to them, too. But, of course, he's different from Blass, who embraced the look and lifestyle of both city and country dressing. Scaasi, the son of a Canadian furrier who changed his name from Isaacs, is more purely the couture guy. "It's one of the reasons I never did sportswear," he says. "I'm interested in the way women dress in the evening."

"And he's as interested in who wears his dresses as what they are," says Harold Koda, the chief curator of the Costume Institute of the Metropolitan Museum, which has dozens of Scaasi gowns in its collection. "He's playful with his clients and can't help telling them what's good for them, and that's how it should be."

"He does flattering and well-made dresses for a definite coterie of followers," adds Kal Ruttenstein of Bloomingdale's. "He's the original niche marketer."

Scaasi, born in Montreal in 1935, credits this love of couture dressing to seeing his first muse, Aunt Ida, with her clothes by Chanel and Schiaparelli. At 17, he moved to Paris to study at the Chambre Syndicale and apprentice at Paquin, a prominent couture house. From the strength of his sketches, he was offered a position with Christian Dior but didn't want to wait three months to begin. "You are talented," he says Dior told him. "Why not go back to the United States, where the future is, and bring fashion to America?"

In New York, he worked for Charles James, the extravagant couturier, and a few years later, had put his own label on clothes that were riotously colorful and boldly shaped.

"You'd see women at showrooms gasping, even screaming," says Stan Herman, president of the Council of Fashion Designers of America, which gave Scaasi (via Barbara Bush) a lifetime-achievement award in 1997, his second award from the organization. "And he'd pull off these unusual sleeves and amazing pleating. I was in awe of him. I was just starting out as a designer, picking up pins, and he was changing the world."

As bold as his constructions were, his pronouncements were even bolder.

"A woman who is secure can wear any color she wants," he declared to the Washington *Daily News* in 1958. "American women lack the innate good taste of European women. Designers have to trick Amer-

PHOTOGRAPHED BY ANDREW HETHERINGTON (PREVIOUS SPREAD, PHOTOGRAPH BY BEN MARTIN/TIMEPIX).

ican women into being stylish." At a time when a million women owned mink stoles, he told the New York *Times* they looked "silly" and that women "might as well be wearing their hair down to their waists."

This big entrance as a brash young star (with an imposing Italian-, not Jewish-, sounding name) signaled a new era, in which designers would no longer be under the thumb of fashion-house owners. Like Dior, Balenciaga, and Norell (and Cher), he became a one-name wonder, telling everyone from Joan Crawford to Streisand what to wear. "Barbra," he said about the diva for whom he once made a wedding gown in black at her request, "needed to dress like a contemporary young person after *Funny Girl* and *Hello, Dolly*." Louise Nevelson wanted nothing but drama. "You're the Empress of Art," he told the artist, whose sculpture is on his dining-room ceiling. "And we will dress you as an empress." He designed couture, then ready-to-wear, and licensed his name for sunglasses and perfumes. Finally, he realized he loved just designing privately for the women he adored.

Back in 1962, meanwhile, he met Parker Ladd, a publishing executive for Charles Scribner and Sons, at a dinner party. "You were wearing kid gloves and a three-piece suit in July," says the very pleasant and very tall Ladd, who has joined Scaasi at Le Cirque.

"In those days, I'd do anything for fashion," says Scaasi.

"When I saw you, I thought you were English and that we could just have a fling and you'd go home and I'd never see you again," Ladd says.

"Hmmph," Scaasi replies.

The couple celebrated their fortieth anniversary at Le Cirque last July. Mayor Bloomberg proclaimed it their day. Liz Smith declared in her column that their long, public, and civic-minded same-sex marriage was almost as significant as Stonewall.

"At our age, being out about being gay is not chopped liver," says Ladd, who is the producer and host of *Open Book* on A&E.

Scaasi and Ladd turn their attention to more pressing matters: the dames in the room and the idea of luring them to a charity party. The Scaasi-retrospective opening party will benefit the Breast Cancer Research Foundation.

LADIES' CHOICE: Scaasi with some of the many boldfaced women he has dressed (and befriended) during his five decades in business. Clockwise from top left: Barbara Bush, Joan Rivers, Liz Smith, and Mary Tyler Moore.

"Did you ask those ladies if they're coming to your party?" Ladd asks.

"We'll do it on the way out," Scaasi says. "Who is that waving to me with the dark hair?"

"Louise Sunshine, I think," Ladd says.

"But isn't Louise a blonde? Is that Cynthia Boardman over there? We should put her on the list and invite her, too." Helen Gurley Brown stops by. She can't come. "I have to give a speech in Chicago," she says. Scaasi tells her maybe next time. When it's time to leave, he turns to Kissinger. "Good-bye, Nancy," he tells her. "I love your hair short like that. You look like you're going riding."

"I wish," she replies.

"Good-bye, ladies," he tells four socialites. "What are you talking about?"

"We're covering lots of topics, Arnold," Louise Grunwald murmurs. "And there will be quite a few more as soon as you're out the door."

Scaasi's in a pretty good mood. At least he is until he surveys the scene outside on Fifth Avenue. "Look at the people on the sidewalks," says Scaasi, whose most recent high-profile client is Laura Bush (he's also designing gardens as a new outlet for his buoyant creativity; one for a residential building on the East Side and, if all goes well, another for the Brazilian Court in Palm Beach). "You don't know what or who these people are from how they're dressed. They're like sheep. It's yucky. We've gotten into such a low, depressing moment in fashion that I have no interest in designing clothes anymore."

BUT THAT DOESN'T MEAN HE DOESN'T LIKE looking at clothes, especially when they're his. It's later that afternoon, and he's stepping through the still-under-construction exhibit at FIT. "Can you believe this Liberty print," he says about one dress, already in place on a mannequin, that looks like an explosion in a hothouse. "And Gayfryd's dress for the Feather Ball was a real eighties dress," he says of another. "It has silver lamé, rosebud petals, feathers, and when I was making it, I didn't think it had enough of everything, so I put on some more!"

For every dress he made for every great woman, there's a vivid memory.

"You used to be able to see someone on the street and know where she was coming from," Scaasi says, with only a hint of lament for a once-upon-a-time world, when you didn't have to be a bad boy to be a design star or a wan nymphet to be an "It" girl.

He moves through FIT's museum at a fierce clip, a little cupid on overdrive, stirring up tiny clouds of dust—or is it glitter?—as he goes. He'd like to show the museum's conservator how to hang his dresses properly (and on satin hangers, please). "Shouldn't this coat be dry-cleaned?" he asks. "This would look better like this, but I know I don't have to tell you that." Oh, and he'd like to make a suggestion to the exhibition-production coordinator about the height of a display platform. The coordinator nods and smiles. "Fashion designers tend to be very hands-on with our exhibitions," he says after Scaasi has moved on. "That's why we like doing shows about dead designers."

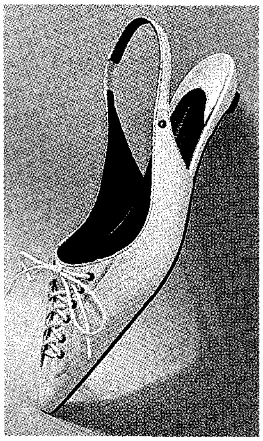
Ladd, with an affectionate grin, watches the little love of his life carrying on. He's been through this countless times, and things always turn out the better for it.

"Arnold's whole life is details," he says. "And when people care as much as he does, you have to respect them."

And, of course, obey them, too. ■

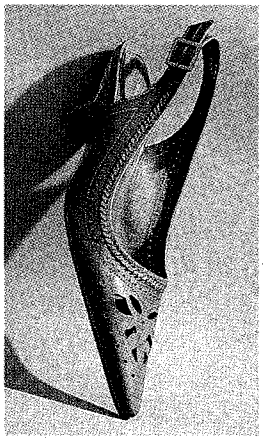
PHOTOGRAPHS: ABOVE, CLOCKWISE FROM TOP LEFT, HENRY MCGEE/GLOBE PHOTOS; SONIA MOSKOWITZ/GLOBE PHOTOS; RON GALELLA; ROBIN PLATZER/TWIN IMAGES/TIMEPIX.

Winning Points



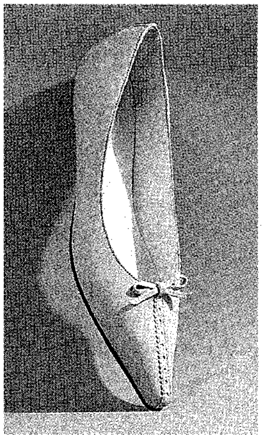
Chinese Laundry
Macy's Herald Square
$55

Michelle K Footwear
Select Skechers stores
$125



Nine West
Nine West
$69

Banana Republic
888-BRSTYLE
$98



Bloomingdale's
Bloomingdale's
$125

Pretty fall shoes don't have to be painfully high. How to look cool in comfort? These six fab flats are a step in the right direction.

DOES THE IDEA OF SUBJECTING your tanned, sand-buffed toes to wicked winter pumps make you shiver? Stow the stilettos, and check out these cute flats.

A collegiate version of a Mary Jane, **Banana Republic**'s ($98) black leather Lillie has a chic silver buckle across the toe. **Bloomingdale's** camel leather Nikki flat ($125) is a bit softer, embellished with a delicate bow. Want something a little jazzier? **Michelle K Footwear**'s pony-hair flats ($125 at select Skechers locations) are genius with jeans. **Chinese Laundry's** white Mandolin slingbacks ($55 at Macy's Herald Square) have this season's must-have corset lacing. Those who crave at least a little heel might try **Nine West**'s Livanas ($69 at Nine West stores), with delicate cutouts around the toe.

MONICA SCHWEIGER

Picks of the Week

Sales beginning from Wednesday, October 9, through Tuesday, October 15.

Escada and **Badgley Mischka** have glittery eveningwear, bridalwear, accessories, and more for up to 95 percent off. The Metropolitan Pavilion, 125 W. 18th St. (800-869-8424); A.E., M.C., V.; 10/10 and 10/11 (10-8); 10/12 (10-6); 10/13 (10-4).

Joan Vass has slashed the prices on all sleek women's basics; silk skirts that were $350 are now $100 to $150. 36 E. 31st St., third fl. (212-213-0405); A.E., M.C., V.; 10/10 (10-5).

Paragon Sports' first-ever sidewalk sale means previous seasons' skis and snowboards go for as little as $60 and boots are from $50—that's a whopping 50 to 70 percent off. 867 Broadway, at 18th St. (212-255-8036); A.E., M.C., V.; 10/11, 10/12, 10/14 (10-8); 10/13 (11:30-7).

10/10 Optics' designer shades from Calvin, Silhouette, DKNY, and others are 20 to 70 percent off. 168 Fifth Ave., at 22nd St. (212-366-1010); A.E., M.C., V.; 10/15-11/10 (Mon.-Thurs. 9:30-7; Fri. 10-5:30; Sun. noon-5:30).

Clea Colet's fairy-tale bridal gowns, reduced from $3,000 to $6,000, are $300 to $2,400. 960 Madison Ave., near 75th St. (212-396-4608); A.E., M.C., V.; 10/15-10/19; by appointment only.

Rose Cumming and **Carleton V**'s old-worldish decorative fabrics and wallpaper are 50 to 75 percent off retail; fabrics are $5 to $20 per yard. 560 Seventh Ave., at 40th St., second fl. (718-747-1656); A.E., M.C., V.; 10/14 and 10/15 (9-6:30); 10/16 (9-5).

M + J Savitt has swank semiprecious jewelry for 40 to 75 percent off. 475 Fifth Ave., near 40th St. (212-684-4221); A.E., M.C., V.; 10/14-10/18 by appointment only.

Grange's high-end French home furnishings (usually to-the-trade only) are on sale at the warehouse for at least 60 percent off; a queen-size cherry-wood bed is $980 (originally $3,480). 23 Empire Blvd., Hackensack, N.J. (800-GRANGE-1); M.C., V.; 10/10 (noon-8); 10/11 (10-8); 10/12 (10-6); 10/14 (10-5). ■

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Rank	Hospital	U.S. News index	Reputational score	Hospitalwide mortality ratio	COTH member	Technology services (of 5)	R.N.'s to beds	Discharge planning (of 3)
1	Mayo Clinic, Rochester, Minn.	100.0	47.5%	0.68	Yes	5.0	1.12	3
2	Johns Hopkins Hospital, Baltimore	79.5	34.9%	0.82	Yes	5.0	1.63	3
3	Hospital for Special Surgery, New York	78.1	27.6%	0.06	Yes	4.5	1.59	3
4	Brigham and Women's Hospital, Boston	68.8	29.3%	0.85	Yes	4.5	1.52	2
5	University of Alabama Hospital at Birmingham	57.9	23.6%	1.01	Yes	5.0	1.51	2
6	Cleveland Clinic	55.8	18.0%	0.70	Yes	5.0	1.73	3
7	Massachusetts General Hospital, Boston	55.2	20.7%	0.98	Yes	5.0	1.61	3
8	UCLA Medical Center, Lo	54.4	20.1%	0.85	Yes	4.0	1.24	3
9	Stanford University	43.2	12.5%	0.88	Yes	4.0	1.74	3
10	Duke University Medic		11.6%	0.94	Yes	5.0	1.76	3
11	University of Michig			0.89	Yes	5.0	1.73	3
12	University of Californ					4.0	1.69	3
13	Hospital for Joint						1.10	3
14	University of Pittsbur							
15	New York Universit							
16	Los Angeles County							
17	Barnes-Jewish Ho							
18	University Hospital							
19	John D. Archbold							
20	Parkland Memorial							
21	St. Luke's Hospi							
22	Rehabilitation Ins							
23	St. Louis Univers							
24	Georgetown Univ							
25	Doctors Commu							
26	University of Lo							
27	Hospital of th							
28	Methodist Reh							
29	The Institute							
30	University of Io							
31	University o							
32	Northwestern							
33	University o							
34	UCSD Medica							
35	University							
36	Cook County							
37	Rush-Pres							
38	University							
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Mexico's Maverick Reformer Takes Charge

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JULY 17, 2000

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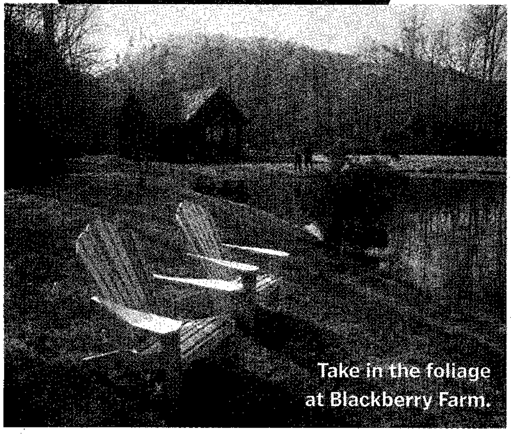
TARA MANDY



Take in the foliage at Blackberry Farm.

Autumn Leaves

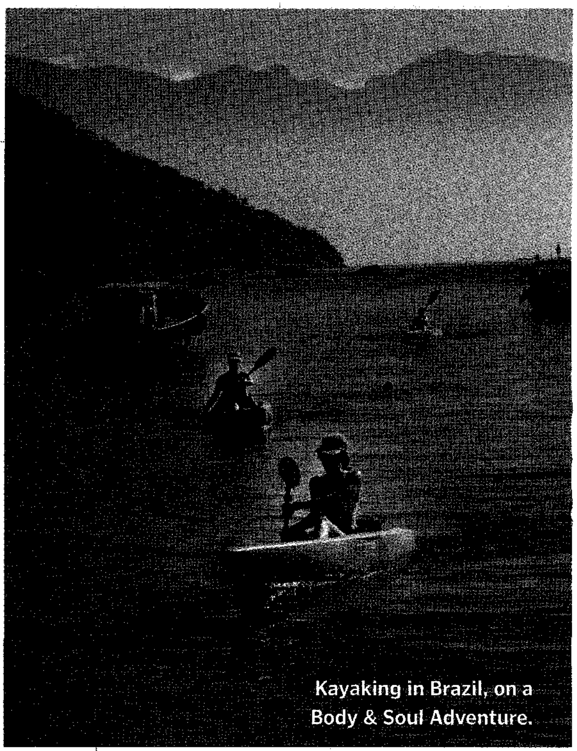
You don't need to rough it to experience fall foliage at its best: Here are three luxury hotels where you can savor the season's brilliant colors in comfort, from Central Park to the Great Smokies. . . . The fall package at Tennessee's Blackberry Farm (pictured) includes horseback riding through the Smoky Mountains and fly-fishing, plus breakfast, a picnic lunch, and a five-course candlelight dinner ($1,500 for one night; $1,200 each additional night through November 23; 800-648-4252). . . . Leaf peepers can hike the Adirondacks near Lake Placid Lodge, where a three-night stay includes boxed lunches for the trails, afternoon tea, and a hearty dinner for two ($2,700 through November; 877-523-2700). . . . Of course, you don't have to travel so far afield—the Ritz-Carlton New York offers prime Central Park views and butler-drawn baths (from $735 per night through December 30; 212-308-9100). BETSY GOLDBERG

L.I. Confidential

A dinner reservation in the Hamptons can be as hard to come by as an isolated beach. But, come fall, the crowds ease along with the humidity, and not only will you be able to get a table, your meal is likely to be a bargain. Nick & Toni's (631-324-3550), where the summertime wait list can be weeks long, will set you up with a two-course prix fixe dinner and a ticket to the movies, all for $22 on Sunday, Wednesday, and Thursday evenings. The elegant Stone Creek Inn (631-653-6770), rated the East End's No. 1 culinary spot by *Zagat*, now offers a $27 prix fixe on Sunday, Monday, and Thursday. Della Femina (631-329-6666) has a three-course dinner for $29 Sunday through Thursday, and Bamboo, this year's hot spot, is offering three à la carte courses for just $23. Getting there is cheaper, too: The Hampton Luxury Liner has reduced its $37 fare to $24 on select trips. BETH LANDMAN KEIL

DEAL OF THE WEEK

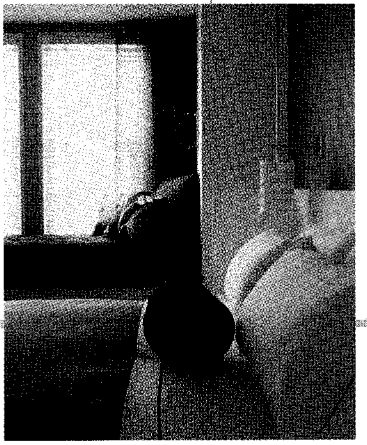
If you're headed to the Cleveland area—or even if you're not—make time to stay at Walden Country Inn, a 25-room gem with cedar ceilings and in-room fireplaces. During November and December, *New York* readers get 20 percent off. Stay a third night, and they'll toss in a massage or horseback ride (888-808-5003).



Kayaking in Brazil, on a Body & Soul Adventure.

Waxing Brazilian

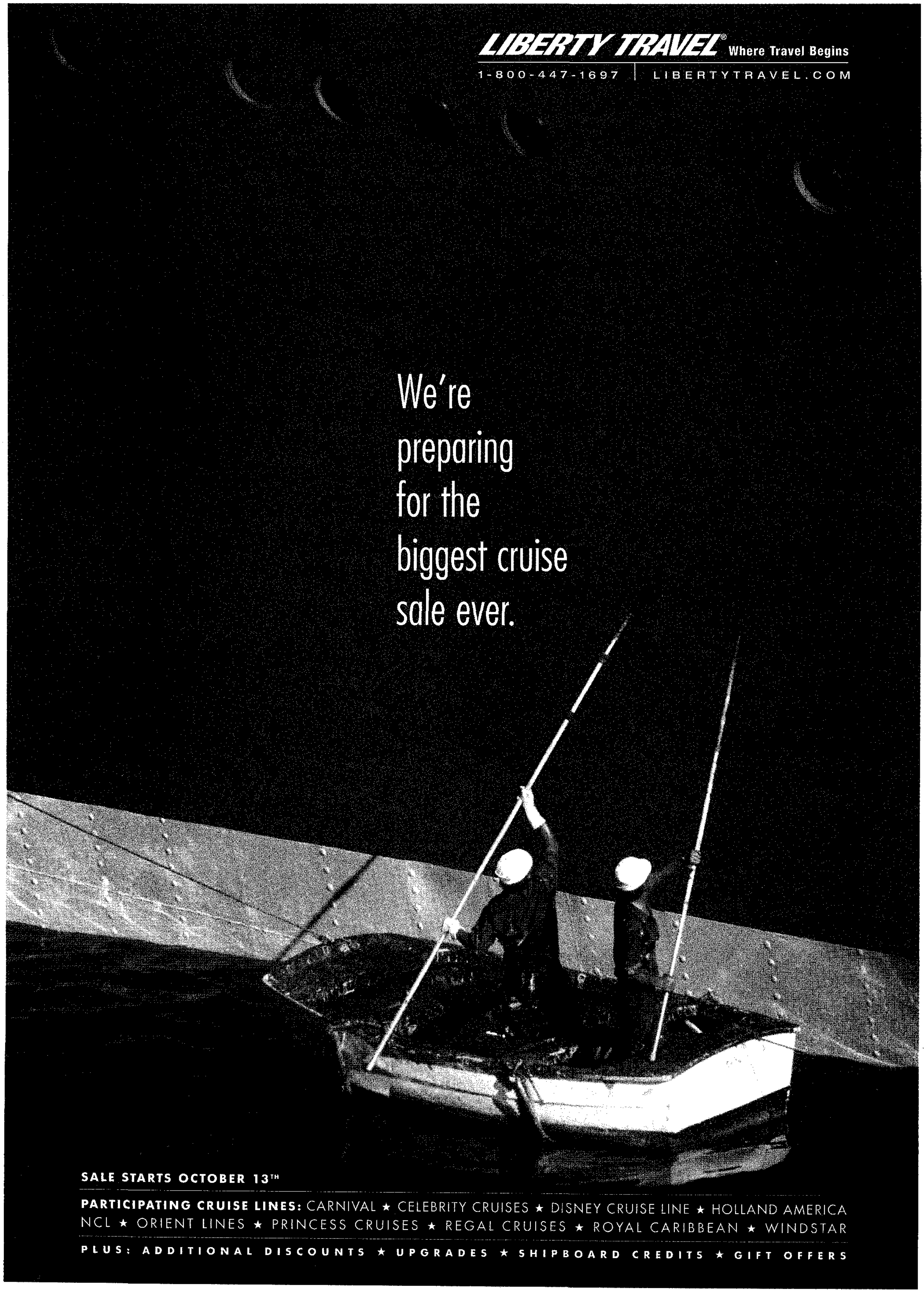
Body & Soul Adventures, the South American spinoff of California's Ashram Spa (Hollywood's secret get-skinny-fast weapon), has decided to make its boot-camp fitness program year-round. So now you can get your butt kicked south of the border all winter long. The six-day program, which takes place on a tiny island in Brazil, 100 miles south of Rio, whips you into shape with a vegetarian diet of just 1,200 calories a day and a challenging regimen of rain-forest hiking, sea kayaking, and yoga. While days can be rough, nights begin with a massage, followed by samba and capoeira performances. Groups are limited to twelve, and guests sleep at a comfortable lodge, in air-conditioned rooms with ocean views and en suite bathrooms. The program costs $2,850 per person until December 15, $3,850 thereafter (866-292-6900).



etc.

SEE SPOT GO Madame Paulette, the cleaner of choice for Bergdorf Goodman, Vera Wang, and Chanel, has developed an emergency stain-removal kit for traveling klutzes. The pocket-size packet includes three formulas, three rinses, and a guide explaining how to undo various catastrophes, from pen leaks to red-wine spills (212-838-6827; $5). **KEEP IT IN THE FAMILY** Tour outfitter Tauck World Discovery is adding all-inclusive family trips to its repertoire. Starting this month, families can reserve space on one of twelve new itineraries—ranging from heli-hiking in the Canadian Rockies to trekking the jungles of Costa Rica (from $1,780 per person; 866-636-6500). **VINE WISDOM** The California wine country isn't just about wine anymore, and Tim and Nina have taken note: Zagat's latest release is a mini-guide to Napa, Sonoma, and Mendocino ($4.95). **HOTEL CALIFORNIA** W Hotels conquers another city with the December opening of W San Diego (pictured). The 261-room property breaks away from the sleek darkness of its predecessors with pastel décor, and will (of course) feature a cool fusion restaurant, Rice, along with a rooftop bar called Beach—featuring a heated-sand floor and private cabanas (doubles from $209; 877-W-HOTELS).

PHOTOGRAPH: ABOVE, JAMES BAIGRIE.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cue

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos

LITTLE NICKY GROWS UP: Emily Watson and Adam Sandler in *Punch-Drunk Love.*

MOVIES

Punch-Drunk Love

Adam Sandler goes serious, in the capable hands of Paul Thomas Anderson, director of *Boogie Nights* and *Magnolia.* Can he—unlike too many other comedians turned straight-up actors—pull it off without turning into Patch Adams? **(Opens October 11; see Peter Rainer's review, page 78.)**

Best of the Week

THEATER

Hollywood Arms

Two legends in one evening: Carol Burnett's memoir of growing up underprivileged in Hollywood, co-written with her late daughter, is brought to the stage by Hal Prince, directing on Broadway for the first time in four years. **(In previews for an October 31 opening; see interview, page 108.)**

NIGHTLIFE

LL Cool J

The ladies still do love Cool James, the sweet-tempered rapper who rarely performs live these days but is a master when he does. Catch him at the Hammerstein Ballroom on October 9. **(See listing, page 121.)**

CLASSICAL MUSIC

Matt Haimovitz at CBGB

It'll be a genre-busting night to remember—a 31-year-old classical cellist takes the legendary punk club's stage to perform the Bach solo suites. But will he grab his cello by the neck and smash it at the end of the evening? **(October 11; see interview, page 120.)**

BOOKS

Baudolino

The long-awaited fourth novel by Umberto Eco, the Italian giant of playful postmodernism. Set in Constantinople and Paris in the thirteenth century, it's already a best-seller overseas. **(Harcourt, $27; in bookstores October 15.)**

RESTAURANTS

Aquavit's Anniversary Menu

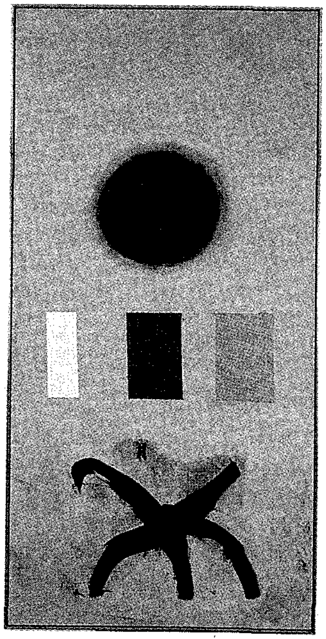
Aquavit marks its fifteenth year of serving Swedish meatballs, gravlax, and its fiery namesake liquor with this $19.87 special prix fixe, served at both lunch and dinner in the restaurant's café. **(13 West 54th Street; to reserve, call 212-307-7311.)**

ART

Adolph Gottlieb: A Survey Exhibition

Thirty-one works by the mid-century New York painter who palled around with Mark Rothko and Willem de Kooning trace his progression from easel painting to large-scale abstract work. **(Opens October 11 at the Jewish Museum; see listing, page 112.)**

STAR PAINTER: Adolph Gottlieb's *Three Elements* (1964), at the Jewish Museum.



TOP five

Meatballs

For years, the humble meatball lived quietly in the shadow of its limelight-hogging partner, content to play Teller to spaghetti's Penn. But today's meatballs are strutting their own stuff and embarking on solo careers.

1. Apizz

Unabashedly big and baked in a clay pot with tomato "gravy" and ricotta; they're lusciously soft and—dare we say—spicy. **(217 Eldridge Street; 212-253-9199.)**

2. Il Gattopardo

Mayor Bloomberg should rename 54th Street from Fifth to Sixth Avenue Meatball Row: On the corner of Fifth, there are rib-sticking German *frikadellen* from the Hallo Berlin street cart; midblock, it's Swedish-meatball heaven at Aquavit, and a few doors down, our favorite, Il Gattopardo's thyme-scented veal-and-beef version, wrapped like a minimalist stuffed cabbage in a single Savoy-cabbage leaf. **(33 West 54th Street; 212-246-0412.)**

3. Centolire

Chicken and ricotta make these light and airy puck-shaped polpette, served in an irresistible creamy tomato sauce, the welterweight champions of the meatball world. **(1167 Madison Avenue, at 85th Street; 212-734-7711.)**

4. Molyvos

It's been said that meatballs aren't even Italian. Maybe a Greek started that rumor. Try Molyvos's terrific meze meatballs made with lamb and bulgur and served with tzatziki, and decide whose are better. **(871 Seventh Avenue, near 55th Street; 212-582-7500.)**

5. Merge

Meatball heros are notoriously messy. Merge's bar-menu version smoothed in a press is as neat as a cucumber sandwich and much tastier. **(142 West 10th Street; 212-691-7757.)**

ROB PATRONITE

PHOTOGRAPHS: FROM TOP, BRUCE BIRMELIN; ADOLPH AND ESTHER GOTTLIEB FOUNDATION/LICENSED BY VAGA NY, NY.

PETER RAINER

Revenge of the Nerd

Punch-Drunk Love brings a new, slightly more sinister Adam Sandler to screen, but the result, while unique, is two-dimensional and ultimately disappointing.

I DIDN'T CARE FOR PAUL THOMAS ANderson's last film, *Magnolia*, but its hailstorm-of-frogs finale certainly didn't remind me of anything else I'd ever seen at the movies. Anderson's new film, **Punch-Drunk Love**, starring Adam Sandler, doesn't remind me of anything else, either—least of all a typical Adam Sandler movie. Unsatisfying as it often is, it's still the kind of oddity that could only come from a real talent. Anderson is puzzling out ideas he can't always formulate but that may pay off down the road, in some future film. The movie he's made in the meantime has a wayward, paradoxical texture: It seems both slapdash and maniacally controlled.

PLAYER, PIANO: Adam Sandler stars as the deceptively mild-mannered Barry Egan in *Punch-Drunk Love*.

Barry Egan (Sandler) sells merchandise along with his co-workers in a warehouse in the San Fernando Valley. He shows up every day for the job in a Technicolor-blue suit and has seven sisters who harangue him about his lonely-guy existence. When we first see him at work, he's alone in the predawn when a harmonium is mysteriously deposited with a thud near the warehouse entrance. That harmonium is only the first of the movie's many enigmas. The people in the movie are enigmas, too, and they stay that way. The closest Barry gets to self-exposure comes early on when he pulls aside a brother-in-law at a party thrown by his sisters and explains that he doesn't always like himself and that he cries for no reason. This is the same party where he shatters a sliding glass door in a spasm of rage.

Barry is a sad-sack raging bull, and his mood swings are presented as something essentially unexplainable. We're not meant to analyze Barry, any more than we are meant to analyze Lena (Emily Watson), an acquaintance of one of his sister's, who takes a shine to Barry and whose personality profile is even sketchier than his. Lena is a smiley cipher whose presence in the movie is meant to fortify Barry. What he does for her is less clear, but perhaps a clue can be gleaned from their love talk. "I want to smash your face," he says tenderly. "I want to scoop out your eyes and eat them," she answers. Too bad Hannibal Lecter wasn't available; they could have made quite a threesome. (He must have been making *Red Dragon*—bad choice.)

Before he hooks up with Lena, we see Barry sampling phone sex. When the woman on the other end of the line tries to extort him, it sets in motion a threadbare pursuit-and-revenge story line that plays side-by-side with a softer scenario where Barry figures out that by purchasing several thousand dollars' worth of pudding, he can trade in the coupons for a million frequent-flyer miles. (Anderson was inspired by a real incident.) Barry keeps flip-flopping for us. He's a drone of the business world but also its manipulator. When attacked by phone-sex-company goons, he miraculously turns into a martial-arts machine. His love for Lena makes him strong.

Punch-Drunk Love
Directed by Paul Thomas Anderson; starring Adam Sandler and Emily Watson.

White Oleander
Directed by Peter Kosminsky; starring Michelle Pfeiffer and Robin Wright Penn.
See Movies listings for details

Punch-Drunk Love isn't a dark comedy, exactly. There's no smirk or satire in it. It's more like a piece of anarchic whimsy punctuated by jet-black outbursts. Anderson and his cinematographer, Robert Elswit, have designed the movie in harsh, contrasty tones to match the yin-yang of its characters. The bright, deep blues and searing, bleached whites contribute to a color scheme that often settles into Pop Art abstraction. The sound design is equally jarring, with long, silent passages punctuated by sudden, ear-shattering percussiveness. In everything he does here, Anderson is trying to summon the wrath coiled inside mildness; that's why the movie is set in the San Fernando Valley—it's the perfect camouflage for abnormality, just as it was in his *Boogie Nights*.

Anderson wrote the movie for Sandler, and you can see why: Barry is a megaversion of the slightly sinister, overgrown adolescent dweebs Sandler often played in his earlier movies. But just how important an achievement is it to deconstruct Adam Sandler? Anderson brings out the horrific in his persona, and it's a potentially giddy sick joke—except that Anderson isn't really laughing. For him, Barry may be an enigma, but he's an enigma in pain. And yet there's an ugly punitiveness at work here. Ander-

PHOTOGRAPH COURTESY OF COLUMBIA PICTURES.

son is torn between presenting Barry as a seraphic poor soul and as someone who must pay dearly for his perversities. The flailings and pummelings have a righteous, puritanical fury that's out of scale with the frail framework of this movie. Anderson has more rage than he knows what to do with. By keeping his characters two-dimensional, almost cartoonlike, he can offer them up as primal, emblematic, but that's not very satisfying emotionally—not when we are also meant to see Barry and Lena, especially in a Hawaiian-getaway interlude, as Astaire-Rogers-style lovebirds who truly belong to each other. The movie fritters away because of their (unintended) lack of ardor.

Back in 1981, Herbert Ross's great *Pennies From Heaven* attempted something very much like Anderson's mix of sweet and horrific and iconic. It starred Steve Martin at a time when he was coming off *The Jerk,* a movie one could easily see Adam Sandler starring in today. The main difference between that movie and *Punch-Drunk Love* is that *Pennies From Heaven* had a human reach and a lyrical yearning that made even its blackest moments sing. Anderson's provocations are tawdrier and far more schematic. His big insight: Bland can be scary, too.

It's become cool right now for moviemakers to provide us with people who are in a state of delicious torment and about whom we are given virtually no emotional understanding. Barry and Lena, like the S&M couple in *Secretary,* just *are.* But I can't help thinking that all this fancy façade-building is a cop-out, a way for the filmmakers to avoid sinking into the mires of character. *Punch-Drunk Love* is a startling achievement, but its lack of psychological dimension prevents it from making much human contact with us. It ends where it begins: in a state of shock.

White Oleander, DIRECTED BY PETER KOSminsky and adapted from the Janet Fitch best-seller, tends to settle for easy, homiletic insights. But it also has a collection of first-rate performances by some marvelous actresses. As the mother imprisoned for murdering her lover, Michelle Pfeiffer looks like an angelic harridan and is scarily uncompromising. As her daughter, who passes through a series of foster homes, Alison Lohman is gravely touching. Memorable also are Robin Wright Penn as a born-again sexpot and, best of all, Renée Zellweger as a foster mother trying to hold on to her sad life. ■

Before you head for the theater, find out what **Peter Rainer** recommends at newyorkmetro.com/movies/rainer.

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Femmes and Fortune

In Israel Horovitz's new play, a beleaguered New Yorker meets his matches in the Paris apartment he's inherited; *The World Over* is by a playwright whose whimsy exceeds his grasp.

NEW YORKER MATHIAS GOLD, 50, in Israel Horovitz's **My Old Lady**, has inherited some French books and an apartment in Paris from his rich but unloving father, Max. All else has gone to charity. Mathias is penniless and hasn't even the airfare back. He hopes to sell the opulent apartment overlooking the Luxembourg Gardens, except that it is inhabited by Mathilde Giffard, who sold it to Max but retains lifetime-occupancy rights, with the new owner responsible for "charges." Widowed Mathilde is 94, admits to 92, and looks and carries on like one much younger. She could easily make 100 and more. Staying with her is Chloé, 50, Mathilde's unmarried schoolteacher daughter, who takes an instant dislike to Mathias and who, unlike her mother, would have him ejected.

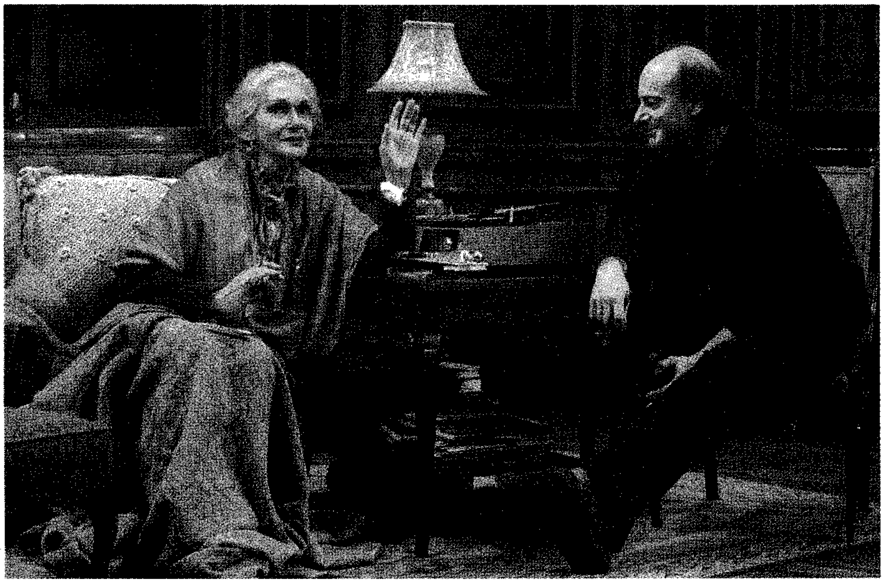
Mathias, thrice divorced, seems to have no profession. He has written two unpublished novels and a handful of unpublished poems, and keeps scribbling in a black notebook. His mother and siblings are long dead. How does this man live? Horovitz doesn't tell. Forthwith in the three-character play, revelation follows revelation, but other than that Mathias has a drinking problem, is suicidal, and doesn't speak French, it seems unfair to reveal them.

The writing is civilized and amusing, and the characters hold our interest. The only trouble is that I don't believe any of it. I can see that when the women speak excellent English to Mathias, they would have a French accent. But why doesn't the director, David Esbjornson, have them drop it when they speak to each other, putatively in French? Siân Phillips and Peter Friedman are both very fine, but Jan Maxwell, as Chloé, steals the show. The way she sustains the most profound distress in lacerating, silent agony, or lets radiance slowly, shyly suffuse her whole being—even the way she maintains her Frenchness when she must rattle off English sentences in rapid-fire agitation . . . this actress can do anything—except make one false move. Perfectly French, too, is John Lee Beatty's superb set, compellingly lighted by Peter Kaczorowski. But as for the rest, it is, as they say in France, *foutaise*.

My Old Lady
New play by Israel Horovitz; starring Peter Friedman, Siân Phillips, and Jan Maxwell.

The World Over
New play by Keith Bunin.

Little Ham
Musical adaptation of the Langston Hughes play; conceived by Eric Krebs.
See Theater listings for details.



THEY'LL ALWAYS HAVE PARIS: Siân Phillips and Peter Friedman as a tenant and her unexpected landlord in *My Old Lady.*

SEVEN INTO 34 WON'T GO, EXCEPT at Playwrights Horizons, where that number of actors plays that many parts in Keith Bunin's **The World Over**, a fantasy owing something to Beaumont and Fletcher, the brothers Grimm, and *Candide*. It unfolds in a fairy-tale world of strange countries (Amaranthia, Leocadia, and six others), weird maps displayed and scrutinized, borrowed names spelled askew (Lorenzacchio, Ruselka, Mamillius), a walking pleonasm (Old Crone), and generally outlandish goings-on. Adam, a castaway, seeks the country of Gilderay, whose throne he claims, to bring succor to his abused mother and justice to its misruled people.

That all over this mythical world people believe Gilderay to be the invention of children's stories, that he had to overcome a murderous sultan to win his beautiful daughter, that he had to slay a gryphon who subsists on baby food (i.e., eats infants), that he loses his wife and kids in a deadly shipwreck, are only some of the problems besetting Adam.

Add to these the author's overwrought imagination, which refuses to settle for the number of persons the vehicle can safely carry. But Bunin juggles wonderment with mischievous irony and somehow manages to nudge his tale through the Badlands of Longueur and the Desert of Sag. Tim Vasen, the director, aptly balances naïveté with camp, which some of the actors handle better than others. I liked James Urbaniak and Stephen Largay best, but Justin Kirk, as Adam, the lead role that alone obviated doubling, lacked the string (charisma? bravura? charm?) to tie things to-

PHOTOGRAPH BY CRAIG SCHWARTZ.

gether. Mark Wendland (décor), Ilona Somogyi (costumes), Michael Chybowski (lights), and David Van Tieghem (music and sound) deployed condign magic.

I DO NOT KNOW LANGSTON HUGHES'S 1936 play **Little Ham**, but hope that it is better than the "Harlem Jazzical" contrived from it. Conceived by Eric Krebs seventeen years ago, it has had several productions, most recently this one in a small disused theater last season. It must have looked better there than currently in a medium-size one, where it feels like a shoestring in search of a shoe.

The book, by Dan Owens, tries to graft some *Guys and Dolls* onto rebarbatively sentimental material and has difficulty establishing character and locale, to say nothing of keeping the story line clear. The music and lyrics, by Judd Woldin (both) and Richard Engquist (lyrics only), would have been has-beens even in 1936, and not even the venerable Luther Henderson's orchestrations and arrangements could make the five-piece onstage band sound funkier than a barbershop quartet.

Simplemindedness is ubiquitous but can be demonstrated most readily in the lyrics. Thus: "On the side of the angels / Reachin' for the sun / On the side of the angels / Havin' fun / We'll be flyin' like a seagull / Not driftin' on the tide / We'll have the angels on our side!" Throughout the lyric, the locus of the angels is repeated rather more than umpteen times, while the chorus varies its "woo woo woo woo" with a "doo doo doo doo," punctuation being the least of what is missing here.

It's all about how the little folks of Harlem, led by the reformed lothario and numbers runner Hamlet Hitchcock Jones, outwit his bosses, the white gangsters preying on them. We conclude with a rousing finale whose refrain, "Say hello to your feet," is likewise reiterated ad nauseam, to conclude with "And you'll be burnin' / Churnin' / Turnin' on the heat / When you say hello to your feet / Oh, yeah!"

The Butter and Egg Man (A TERM FOR A stagestruck outsider) was George S. Kaufman's first—and solo—comedy, written in 1925. Behind-the-scenes showbiz farce has become rather commonplace since then, and the piece suffers from both datedness and perhaps a certain lack of Hart. Except for an unfortunate ingenue, Rosemarie Dewitt, the Atlantic Theater Company cast is acceptable, with Tom Mardirosian and Julie Halston especially adept at fielding gags. ■

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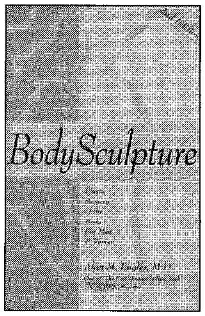

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cue **CLASSICAL MUSIC** PETER G. DAVIS

Golden Oldies

With Plácido Domingo onstage and James Levine in the pit, the Met opened its season with a heavy dose of the tried and the true—a sound decision, as it turned out.

LIKE THE FABLED OLD LADY WHO carefully chooses which jewels to display on grand occasions, the **Metropolitan Opera** traditionally offers nothing new, risky, or potentially vulgar during the opening weeks of the season. Instead, audiences are presented with a judicious selection drawn from the company's most admired assets—singers as well as productions. That almost guaranteed yet another opening-night gala starring the indestructible Plácido Domingo, now indisputably the opera world's leading star attraction, this time singing opposite a trio of beloved Met divas: Mirella Freni in Act Two of *Fedora,* Olga Borodina in Act Two of *Samson et Dalila,* and Renée Fleming in Act Four of *Otello,* all lovingly conducted by James Levine.

UN-MOORED: Plácido Domingo as Otello and Renée Fleming as Desdemona in Verdi's *Otello.*

If there were any complaints about the evening, I didn't hear them, and as far as galas go, this was a cut above most in terms of musical quality. Disturbing reports of Domingo's failing resources have been circulating, most recently from Los Angeles, where he had just sung the strenuous role of Dick Johnson in Puccini's *Girl of the Golden West,* but all was well at the Met. The tenor began a bit gingerly with Loris's florid song of love to the beauteous Princess Fedora, but he soon limbered up, and the heated duet that ends the act could scarcely have been more secure, vocally centered, or ardently delivered. Perhaps even more amazing was Freni, who freely admits to 67 and asks for no concessions to age. My only problem is that the softly brushed texture of this lovely lyric soprano was never meant to do heavy verismo duty at any time during a long career. Even at that, it is always good to hear such a classy singer still so firmly in charge of her voice, whatever she chooses to sing.

The Metropolitan Opera Opening Night Gala

Elektra
The Richard Strauss opera; conducted by James Levine.

La Cenerentola
The Rossini opera; conducted by Edoardo Müller.
See Classical and Dance Listings for details.

Ever the cautious performer, Domingo seemed more generic and subdued in the Samson hair-cutting sequence, more or less giving Borodina center stage. She took it eagerly, vocally at least; her Dalila never has had much dramatic dimension, but her creamy legato, seductive phrasing, and easy top are just about ideal for this luscious music. The same could be said for Fleming's Desdemona, still the Verdi role that responds most naturally and expressively to her deluxe soprano. She continues to add interesting nuances to the character—this stressed-out Desdemona hardly went gentle into that good night. If Domingo truly has retired Otello from his repertory, that might explain the extra measure of poignancy he brought to the Moor's eloquent death throes.

Did I say that the Met invariably avoids vulgarity during opening week? Well, I passed on the revival of Franco Zeffirelli's *Turandot,* still a gaudy tourist trap cluttered with Chinese kitsch the last time I saw it, and opted for the more austere pleasures of Strauss's **Elektra**. Since she last sang the opera here in concert several years ago, Deborah Polaski has learned much about the title role and her often intractable voice, mostly in terms of how to adjust an unlovely sound to accommodate (fake, some would say) passages that ask for more than she can comfortably handle. Polaski now manages this killing part very shrewdly indeed, and that, along with her declamatory force and a frightening golemlike physical presence, makes her performance an absorbing one. And I've never before seen an Elektra show a sense of humor—her giddy twitting and teasing of Aegisth as she leads him to his bloody doom is positively hilarious.

Perhaps Polaski's studied Elektra helps make Karita Mattila's Chrysothemis seem an even more frantic thing than it actually is—like her great predecessor in the role, Leonie Rysanek, Mattila suggests that the younger sister is the real nutcase in this family. She also pushes her voice to its limits—

PHOTOGRAPH BY WINNIE KLOTZ/METROPOLITAN OPERA.

an exciting piece of singing, but this instrument is too gorgeous to be put to such dangerous uses. Why it has taken so long for Marjana Lipovsek to make a Met debut mystifies me, but it's a treat to see her Klytämnestra at last, another craftily underplayed, richly sung interpretation that tells a great deal more about the character than the usual exaggerated caricature. Alan Held's obsessively driven Orest makes it very clear that he, too, is a member in good standing of this dysfunctional family. While the orchestral playing is hardly flawless, Levine seems to have discovered how to build musical tensions more steadily in an opera he used to conduct in bits and pieces.

Although she's on one of her rare visits to America, Cecilia Bartoli has apparently removed the Met from her itinerary for the time being, so the current revival of Rossini's **La Cenerentola**, originally staged for Bartoli five years ago, must make do without her. Sonia Ganassi now takes the Cinderella role, with Juan Diego Flórez as her Prince Charming, and those who have seen this couple perform the opera at the Rossini festival in the composer's hometown of Pesaro or have heard the live recording are unlikely to be disappointed.

Ganassi may lack Bartoli's fizzy vocal virtuosity and neon-lit stage personality, but her Angelina conveys its own quiet charm, and Rossini's florid coloratura writing never fazes her. Flórez is, if anything, even more remarkable than he was last season in his Met debut as Count Almaviva in *The Barber of Seville:* an impeccable technician, musical to his fingertips, and a disarmingly natural actor. The three buffo roles are in the expert hands of Simone Alaimo (Don Magnifico), Alessandro Corbelli (Dandini), and John Relyea (Alidoro) with Edoardo Müller and the orchestra providing singer-friendly if rather soggy accompaniments.

Cesare Lievi's production, as rehearsed by Sharon Thomas, continues to be a marvel, full of intelligent wit and wry humor but always with an edge that suggests the opera's darker implications. This is, after all, no fairy story as Rossini tells it, but a domestic tale of an unpleasant household in which Angelina-Cinderella barely survives her stepfather's grasping venality and her stepsisters' abusive behavior. Lievi avoids irritating slapstick and focuses instead on those uneasy relationships that give the action its comic energy and human warmth. It's a wonderful show, and the present cast conveys its vocal and dramatic spirit with barrels of skill and charm. ■

Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

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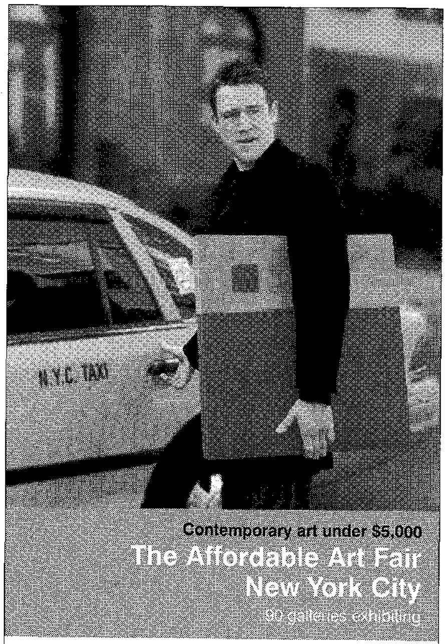

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IN BRIEF

Television | John Leonard

- **The Bronze Screen: 100 Years of the Latino Image in Hollywood Cinema** (October 9; 7 to 8:30 P.M.; Cinemax) talks to Jimmy Smits, Raquel Welch, Ruben Blades, John Leguizamo, Ricardo Montalban, Rita Moreno, and Edward James Olmos between clips from a hundred feature films.

- **And Thou Shalt Honor . . . Caring for Our Aging Parents, Spouses, and Friends** (October 9; 9 to 11 P.M.; Channel 13), hosted by Joe Mantegna, explores the theory and practice of caregiving—who does it, how it gets paid for, and what it says about us.

- **Liberia: America's Stepchild** (OCTOBER 10; 10 to 11:30 P.M.; Channel 13), produced, directed, and narrated by Nancee Oku Bright, tells the story of the African republic from its creation by the U.S. in the 1820s to its horrific civil war throughout the 1990s.

- **Tall Blondes** (OCTOBER 13; 8 TO 9 P.M; Channel 13)—a program that lives up to the great joke that is its title—is actually about giraffes. Lynn Sherr and her big, gentle friends enthrall.

- **Bang Bang You're Dead** (OCTOBER 13; 8 to 9:30 P.M.; Showtime) is a television production of William Mastrosimone's powerful play about teenage alienation and school violence that has been performed in thousands of American high schools since 1999. With Ben Foster as a "Mad Bomber" furious at the football-frat-boy bullies, Tom Cavanagh (Ed) as the drama teacher who offers Ben another outlet, and Janel Moloney (*The West Wing*) as a math teacher. "I didn't know it was going to be forever" is what these kids will learn about death.

- **Gleason** (OCTOBER 13; 9 TO 11 P.M.; CBS) stars Brad Garrett, who just won a supporting-actor Emmy for *Everybody Loves Raymond*, in a remarkable impersonation of Jackie Gleason, from his Brooklyn boyhood to the vaudeville stage to prime-time television: an angry clown, only bigger than usual. It seems to have been his father's fault.

- **The Safe House** (OCTOBER 14; 9 TO 11 P.M.; BBC America) is what a widowed psychologist (Geraldine Somerville) thinks she found for herself and her daughter in the coastal marshlands of Essex after her husband's inexplicable suicide. She discovers, instead, more dead bodies, a threat to her own family, and a questioning of her professional credentials. Very nice indeed. ■

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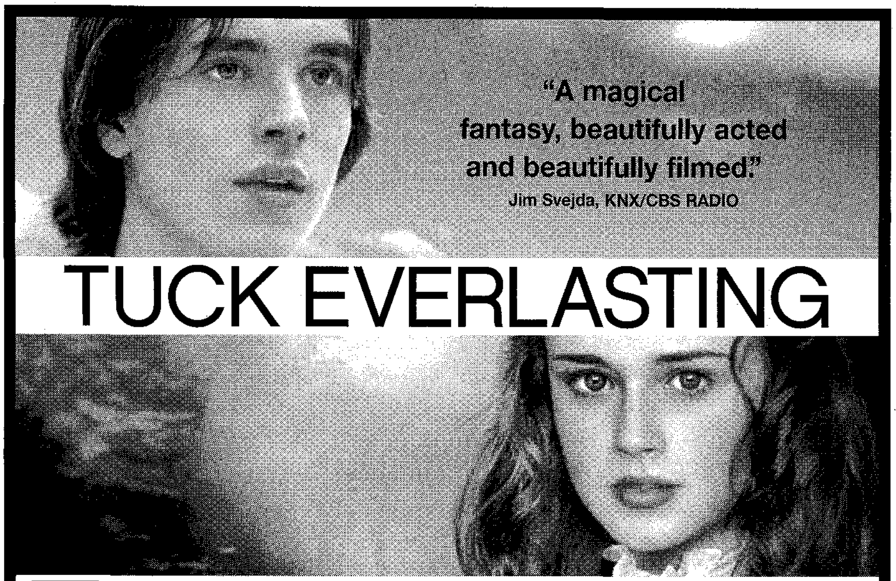

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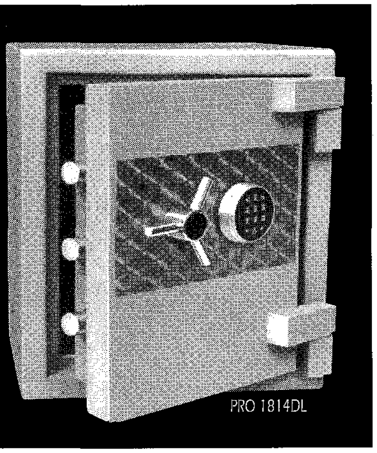

IN BRIEF

Pop Music | Ethan Brown

Beck

Sea Change (Geffen)

BECK'S DARK, SOMBER NEW ALBUM, **Sea Change,** is being hailed by critics for its seriousness, as if that alone were enough to make it great art. In truth, the (relative) bravery of the singer's trading the cloying irony of projects past like *Midnite Vultures* and *Odelay* for the ennui-laden folksiness of *Sea Change* is overshadowed by the new album's sheer flatness. Just about everything on *Sea Change*—from Beck's affectless voice to the rote melancholia of lyrics like "There's a bluebird at my window / I can't hear the song he sings"—feels bloodless and monochromatic. Beck desperately aims for Johnny Cash's funereal blues, but the unremitting bleakness of *Sea Change* more closely resembles alternative rock's limpid whine. The album is nearly saved from its own tedium by Radiohead producer Nigel Godrich, who exaggerates the guitar twangs and string arrangements to an almost three-dimensional effect. Godrich gives *Sea Change* a sense of open-highway possibility reminiscent of Sam Phillips's work in the Sun Records era. Too bad the man at the center of that space can't fill it.

Röyksopp

Melody A.M. (Wall of Sound/Astralwerks)

NOT MUCH—NOT EVEN THE MANY STRAINS of electro—seems to be able to wake up the slumbering electronic-music scene this year. While it's not going to radically alter the genre's compass, Norwegian production duo Röyksopp's debut, **Melody A.M.,** will at least remind some of its eccentric possibilities. Like Björk's *Vespertine* or bedroom auteurs like Luke Vibert, *Melody A.M.* wires us into a highly personal, almost cocoonlike sonic sensibility. In Röyksopp's case, that means ghostly choruses, vocoder disco, whirling, hip-hop-style scratches, and icily ambient soundscapes. Some of *Melody A.M.* bumps right up against preciousness—you can imagine the album playing in an exclusive Nolita shoe store—but Röyksopp is savvy at pulling out the joker in the pack just when the music threatens to become cutesy. At one point, this inventive pair even sample an eerie vocal from "Blue Velvet" crooner Bobby Vinton. If only the rest of the electronic-music pack had such a compellingly off-kilter aesthetic. ■

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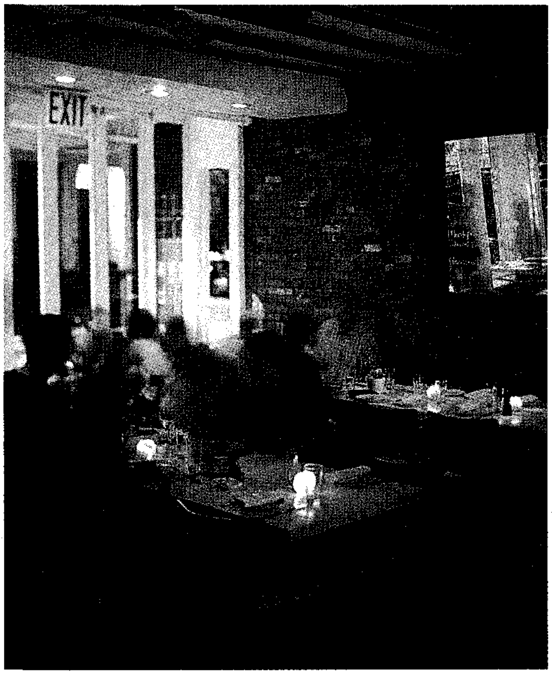
Ladies' Night

The latest in a slew of low-key restaurants run by women, Melissa O'Donnell's Salt wins over one prejudiced husband with its perfectly seasoned food.



HOMEY COOKING: Salt serves comfort food in a comfort setting.

DURING THE COURSE OF OUR long and increasingly complex eating life together, my wife has developed a settled taste in restaurants. Whereas I usually focus with piglike intensity on the food in front of me, her judgments tend to be holistic and intuitive. She'll often say "I like this place" before the food even arrives, and more often than not, she'll be right. She appreciates neatly packaged quality on a modest, neighborly scale, both in décor and in cooking. She likes fresh flowers on the table and has an odd predilection for main courses served in bowls (pasta, soups, stews). She doesn't mind exposed brick or communal tables—I hate exposed brick and communal tables—and favors small rooms with open kitchens, where you can see the action from your seat. Many of her favorite restaurants seem to have monosyllabic names (Jane, Prune), and many of them, I've noticed, are run by women.

This tidy feminine Zeitgeist is on full display at a new shoebox of a restaurant called **Salt.** Once upon a time, Salt, which is on MacDougal Street, in the northerly reaches of Soho, was called Stella. Stella had three partners, of which Melissa O'Donnell, who for years labored as executive chef at the fine West Village bistro Le Zoo, was one. Two of the partners have since departed, and now O'Donnell has remade the clean little space in her own image. The kitchen in the back is open, and the white wooden tables have been pushed together in communal rows. They're set with candles and, on the evenings I was there, bowls of freshly cut white roses. Tall windows open out onto the street, and muted chanteuse tunes play over the stereo. My wife examined the menu for a second or two before rendering her verdict: "I love this place. It's perfect."

Salt
58 MacDougal Street
(212-674-4968).

I suppose I loved it, too. Certainly, the first few things to come out of the kitchen tasted perfectly okay. I fastened, with a particular piglike intensity, on O'Donnell's guacamole, which is whipped to a light, almost creamy fineness, seasoned with hints of coriander and cumin, and served with a little pile of warm tortilla chips. After that came a tasteful platter of California dates, wrapped in frizzled pieces of bacon. This cavalcade of dainty, pre-entrée comfort food continued with nice crabmeat-and-shrimp dumplings and a bowl of well-made risotto, dotted here and there with sweet, late-summer peas. There were two salads as well, one very bland, made with iceberg lettuce, the other very delicious, composed of baby spinach, chanterelles, and soft hunks of chèvre, all smothered in a warm pancetta dressing.

The entrée portion of the menu at Salt is divided into four standard dishes and a gimmicky section called "protein + 2." There are four "proteins" to choose from (the exceptionally tender Newport steak being by far the best, in my humble fat man's opinion), and a series of somewhat wan side dishes (like braised fennel or leeks vinaigrette), although the straight entrées tended to be better. For reasons I can't quite fathom, my wife is a monkfish fanatic, and she was happy to see a tenderized portion of this often chewy fish served in what appeared to be a giant white cereal bowl, over fennel purée and a subtly rich lobster broth. My red snapper (with bean sprouts and miso broth) was equally fine, as was the pasta of the day, great ribbons of cheese-soaked pappardelle speckled with sage and toasted walnuts.

There is a creaky old wine rack above the bar at Salt, and O'Donnell has stocked it with personal favorites from whimsical, far-off lands like Dog Point, New Zealand (a fruity Sauvignon Blanc), and the Bekaa Valley in Lebanon (Château Musar '97). You can sip these by the glass, at lunchtime, with a selection of toasted sandwiches stuffed with egg salad (on challah), chicken breast, guacamole and bacon (on stirato), or simple brie (on a baguette), which comes with a deliciously creamy tomato soup. For dessert, the choices are comparatively slim: a cold chocolate tart and a plum tart (with odd black-pepper ice cream), both of which taste like they've been made days before. O'Donnell's cheesecake stands up a little better, and so does a creamy little disk of latte cotto, which my wife devoured in about three seconds flat, albeit in her neat, decorous, decidedly un-piglike way. ■

Salt, Lunch, 11 A.M. to 4 P.M. Dinner, 6 P.M. to 11 P.M. Appetizers, $7.50 to $8.50; entrées: $12.50 to $21.50. All major credit cards.

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cancer care & prevention

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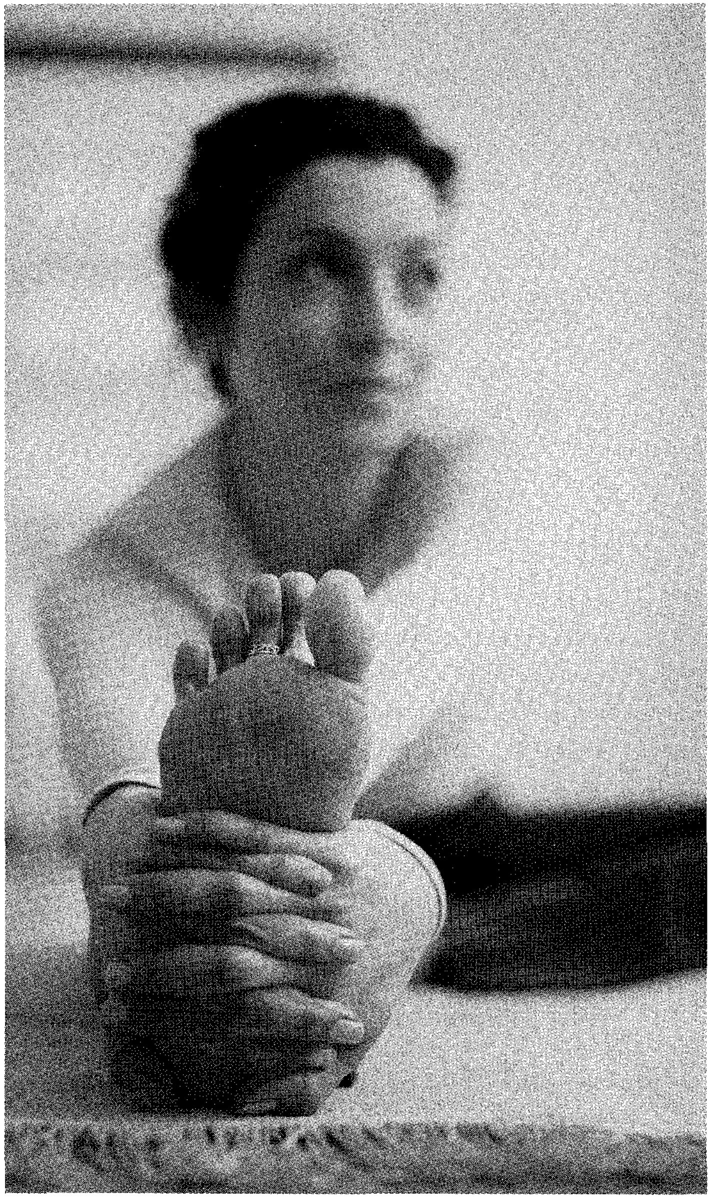
by Beth Levine



STATE-OF-THE-ART NEW JERSEY

Two hospitals in New Jersey have recently opened facilities devoted solely to the most current cancer research, clinical cancer treatment and compassionate care.

This month, **Robert Wood Johnson University Hospital**, one of the nation's leading academic health centers, opens a $113-million, state-of-the-art facility, **The Cancer Hospital of New Jersey** in partnership with **The Cancer Institute of New Jersey**. The hospital offers a research and treatment center that is the "equivalent—in terms of facilities, comfort and technological advances—to the major cancer hospitals in New York, Texas and around the country," says Dr. William Hait, director of The Cancer Institute of New Jersey.

Medical services include medical and surgical oncology, outpatient chemotherapy, bone-marrow transplants, pediatric hematology/oncology and an Urgent Care Center. The expanded Radiology Oncology Department includes a magnetic resonance imaging machine and a linear accelerator and simulator.

"I believe it will be the most patient- and family-friendly facility in the country that specializes in cancer care," Hait says. Spacious single-patient rooms come equipped with hotel-quality facilities (family sleeping quarters, VCRs and stereos) so that loved ones may live with patients during their hospitalization.

With the dedication of The Cancer Hospital of New Jersey, the Robert Wood Johnson University Hospital aims to synergize research, clinical cancer treatment and compassionate patient care between The Cancer Institute of New Jersey, UMDNJ-Robert Wood Johnson Medical School and local oncologists. This gives patients access to top facilities, cutting-edge research and patient-friendly surroundings while remaining under the care of their own physician.

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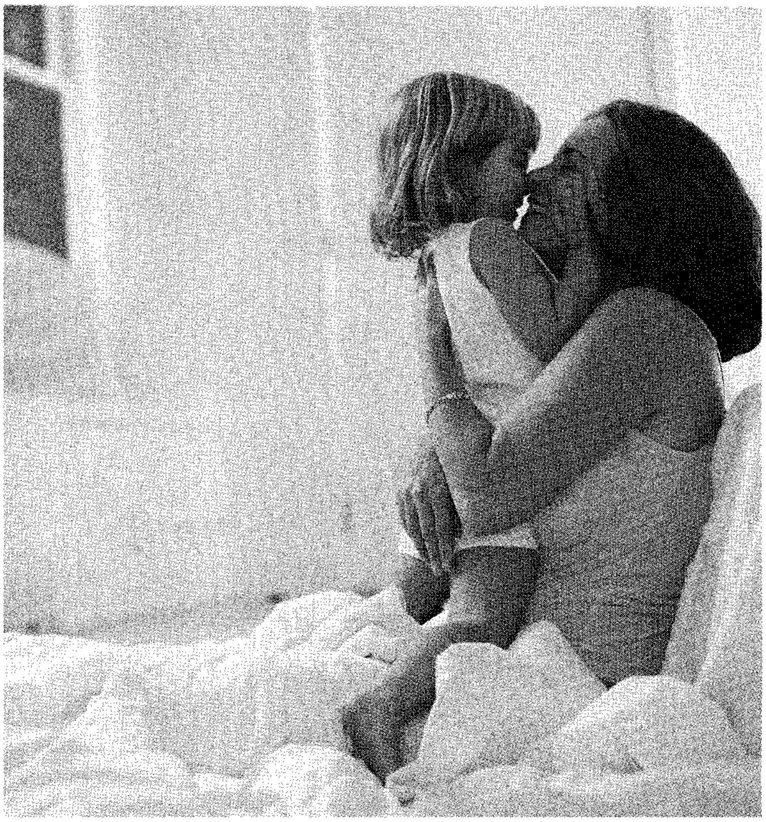


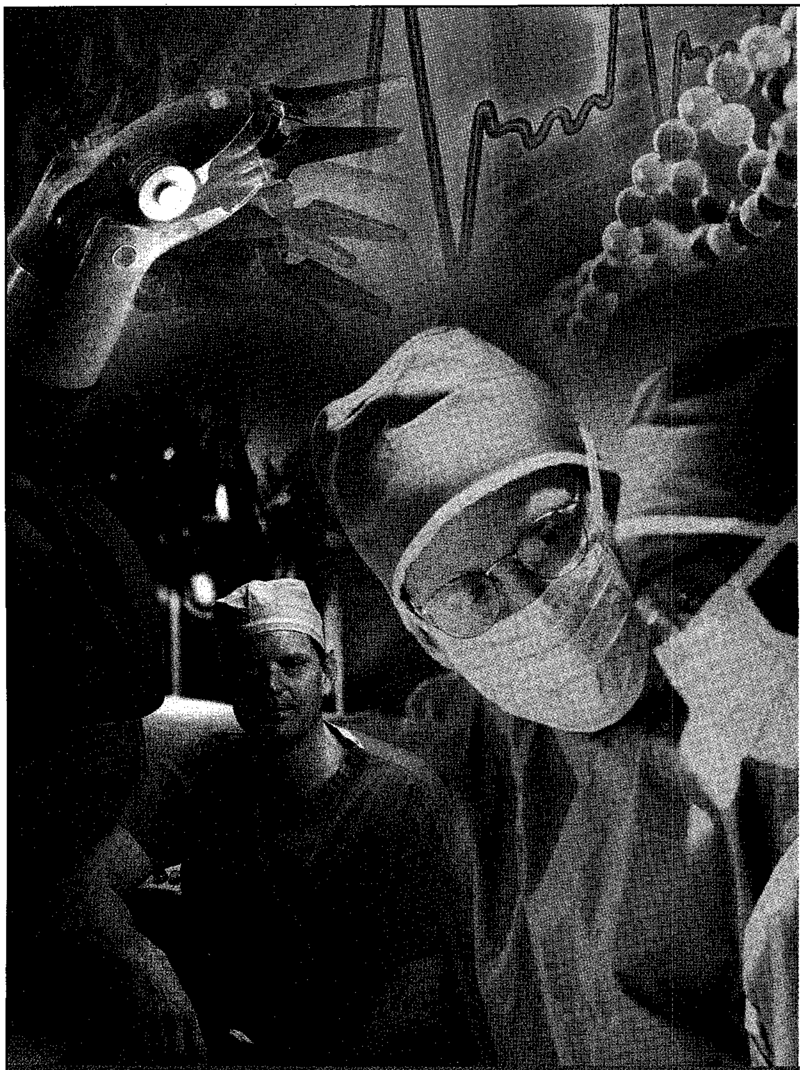
> Single-patient rooms come equipped with hotel-quality facilities ... so that loved ones may live with patients during their hospitalization.

At **The Cancer Center at Hackensack University Medical Center**, all oncology programs and services have been reorganized into one department, which is unusual for most hospitals in New Jersey. The consolidation allows for the creation of 12 specialized divisions within the department, each devoted entirely to one specific type of cancer, and directed by a physician with clinical and research expertise in that type of cancer. "This brings together a multidisciplinary team of medical, research, nursing and support staff, which offers the patient a whole array of services focused on that one particular disease. We can provide the most sophisticated treatments available," says Dr. Andrew Pecora, chairman and director of The Cancer Center, and himself, an expert in blood and marrow stem-cell transplantation. This highly specialized treatment is available at only a number of hospitals in New Jersey and the country, and HUMC's program is one of the largest.

The Cancer Center at
Hackensack University Medical Center
Hackensack, NJ
201-996-5800; www.humed.com

HEAD AND NECK CANCER

Head and neck cancer is an all-encompassing term that refers to a group of cancers that affect many sites: eyes, ears, nose, lips, throat, tonsils, voice boxes, salivary glands, tongue, thyroid, nasal cavity and more. While most (but not all) have the same cause—smoking, chewing tobacco and



At Robert Wood Johnson University Hospital, we're advancing technology in the most extraordinary ways. We are one of an elite few hospitals in the nation using advanced robotics in surgery. We offer revolutionary diagnostic tools, such as PET Scanning and dedicated Cardiac MRI. Recently, on our campus, we opened the new Cancer Hospital of New Jersey at Robert Wood Johnson University Hospital to complement the services of our partner, The Cancer Institute of New Jersey. As the flagship hospital for The Cancer Institute of New Jersey, we provide the most comprehensive cancer care in the region. With a renowned team of physicians, researchers and Magnet Award-winning nurses, and our affiliation with UMDNJ-Robert Wood Johnson Medical School, we're taking medical science farther than it's ever been. And then some. For more information, call us at 1-800-242-0022.

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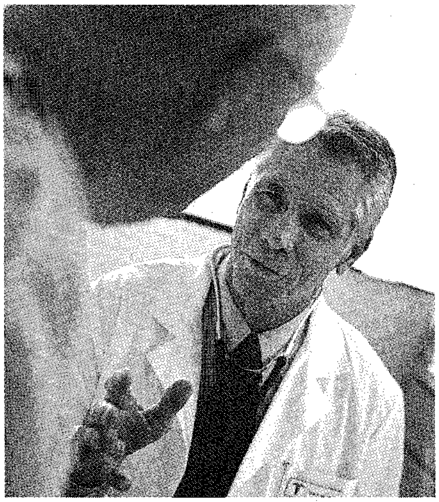
alcohol—each presents and progresses differently and calls for individualized treatment plans.

Focus on quality of life

Continuum Cancer Centers of New York, a multidisciplinary cancer-specialist group that includes Beth Israel Medical Center, St. Luke's-Roosevelt Hospital Center, Long Island College Hospital and The New York Eye and Ear Infirmary, focuses on the preservation of the affected organ and its function. "We want to maximize the cure rate while minimizing the devastation of the cancer and its treatment on the patient's quality of life. If a person is cured but can't speak, swallow food or retain vision, it's going to have a large impact on their enjoyment of life," says Dr. Louis Harrison, clinical director at Continuum and chairman of radiation oncology for the hospital partners.

The centers offer a wide range of innovative radiation and chemotherapy treatment programs and surgical techniques intended to preserve quality of life by avoiding organ removal. "We combine surgery to the neck with radiation to the primary tumor and neck. People recover with a very functional tongue and almost no deformity to the neck," explains Dr. Roy Sessions, chairman of Beth Israel Medical Center's Department of Otolaryngology–Head and Neck Surgery.

> "We want to maximize the cure rate while minimizing the devastation of the cancer... If a person is cured but can't speak, swallow food or retain vision, it's going to have large impact on their enjoyment of life."
>
> *—Dr. Louis Harrison*
> *clinical director, Continuum Cancer Centers*



Every patient receives an individually tailored treatment program. Cases are commonly evaluated by a team of physicians—surgeon, radiation oncologist and medical oncologist—whose specialties complement each other. "Multidisciplinary, that's an important word in all cancer care," says Dr. Harrison. "Patients need to know their options and maximize their outcome."

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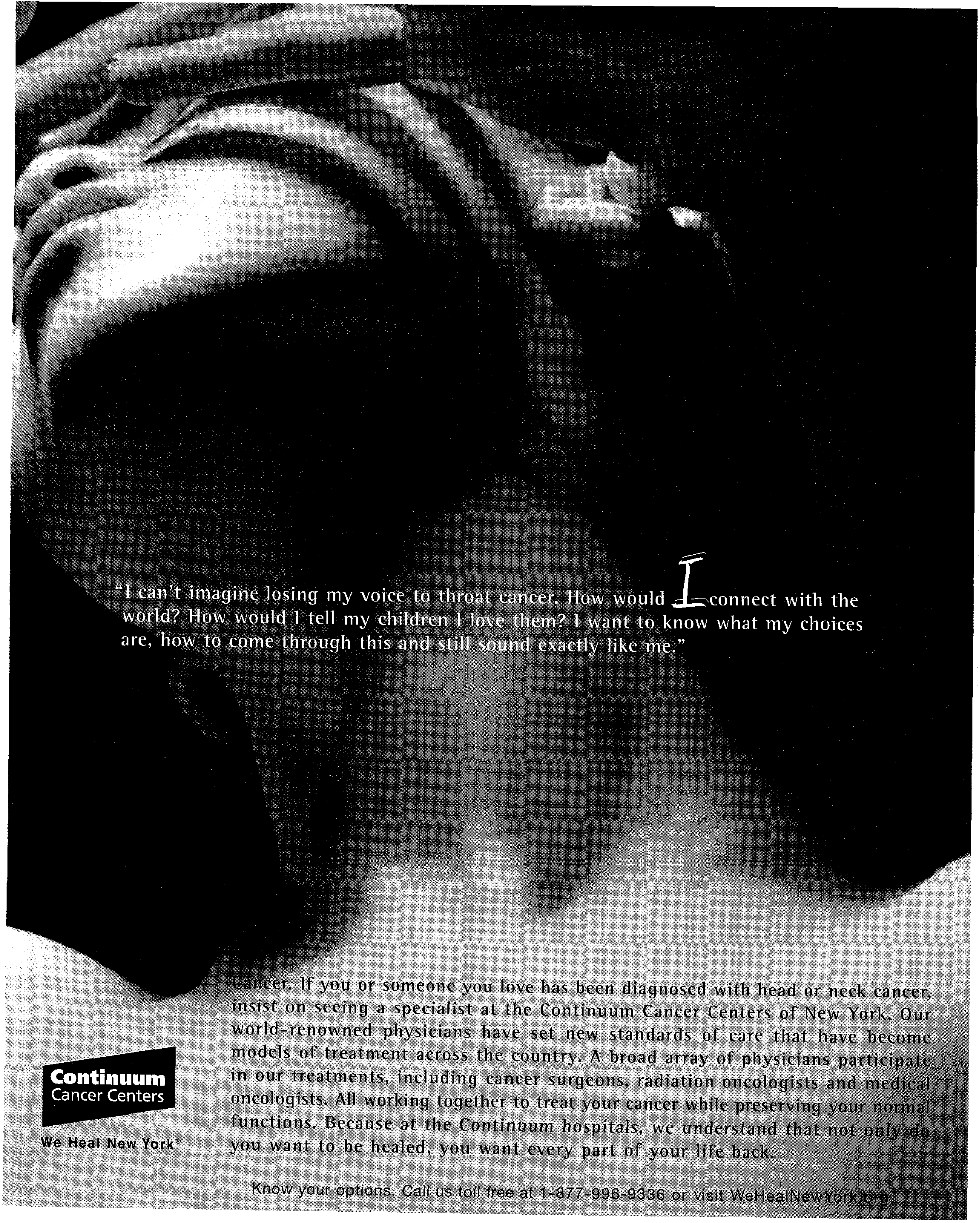

"I can't imagine losing my voice to throat cancer. How would I connect with the world? How would I tell my children I love them? I want to know what my choices are, how to come through this and still sound exactly like me."

Cancer. If you or someone you love has been diagnosed with head or neck cancer, insist on seeing a specialist at the Continuum Cancer Centers of New York. Our world-renowned physicians have set new standards of care that have become models of treatment across the country. A broad array of physicians participate in our treatments, including cancer surgeons, radiation oncologists and medical oncologists. All working together to treat your cancer while preserving your normal functions. Because at the *Continuum hospitals*, we understand that not only do you want to be healed, you want every part of your life back.

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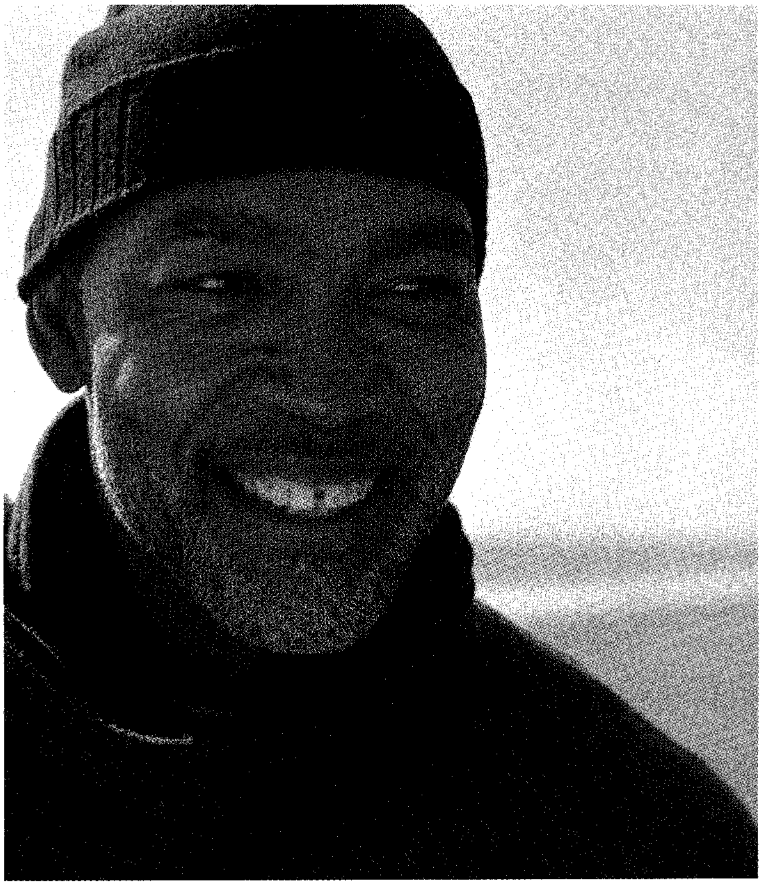

on all abnormal lesions immediately upon detection," says Howard Spielman, D.D.S.

Park 56 Dental Group
120 E. 56th St., Suite 610
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"The earlier you catch oral cancer, the more curable it is," says **Jan Linhart, D.D.S., PC.** To that end, Dr. Linhart conducts an oral-cancer exam every time a patient visits—even if it's for a routine cleaning. A pioneer of innovative dental techniques, his state-of-the-art equipment enables Dr. Linhart to offer such services as a panoramic X-ray that shows not only teeth, but also the bone and sinuses. "If we see anything suspicious, we refer the patient immediately to an oral surgeon," he says. "Our goals are to give patients more options, more comfort, more quality of care."

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CANCER AFTERCARE

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LeMetric Hair Center for Women
124 E. 40th St., Suite 601
800-217-9052; www.lemetric.com

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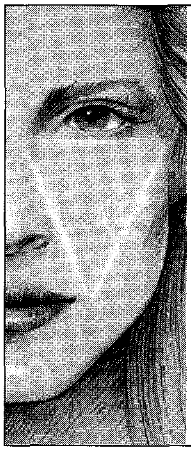

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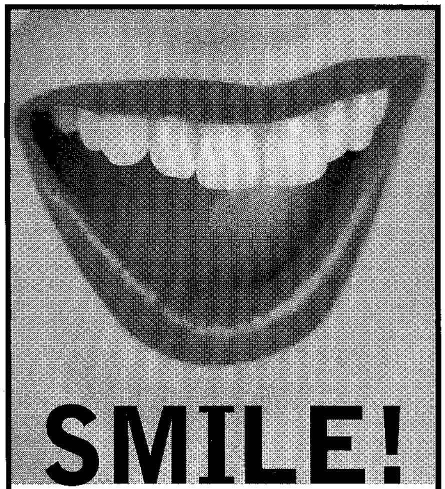

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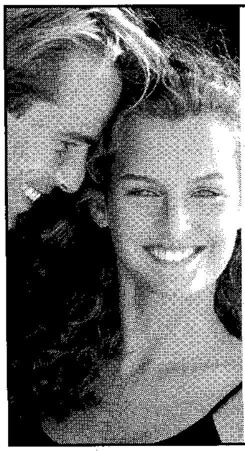

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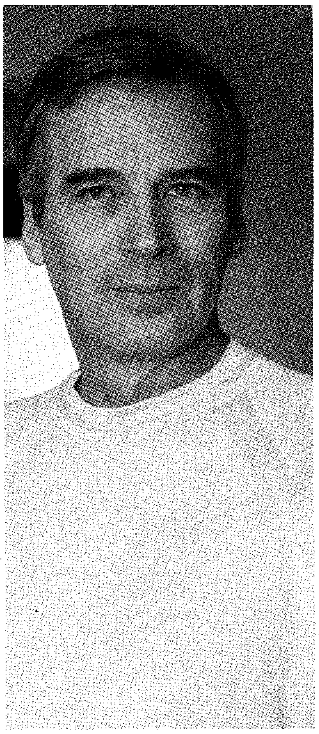

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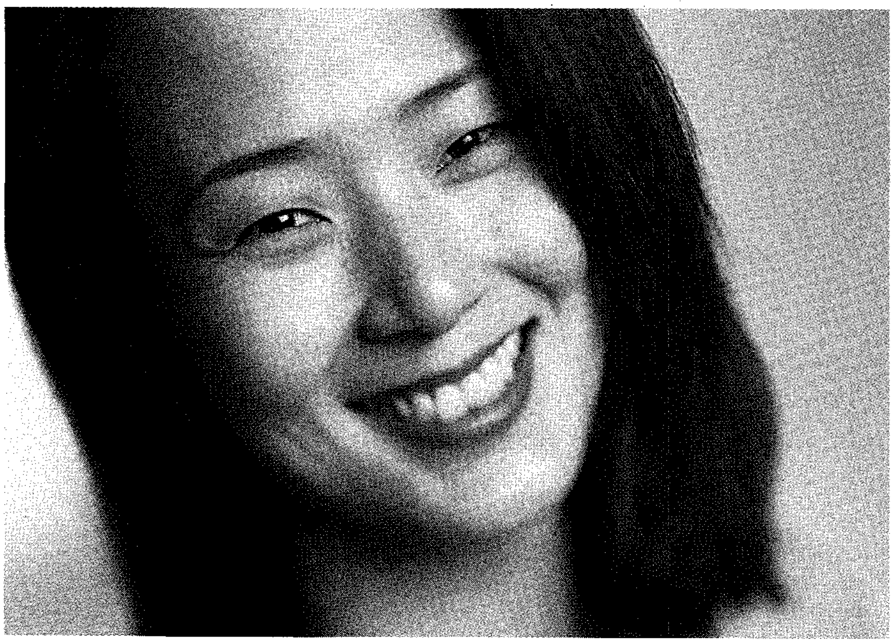

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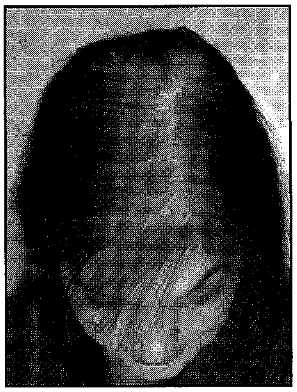

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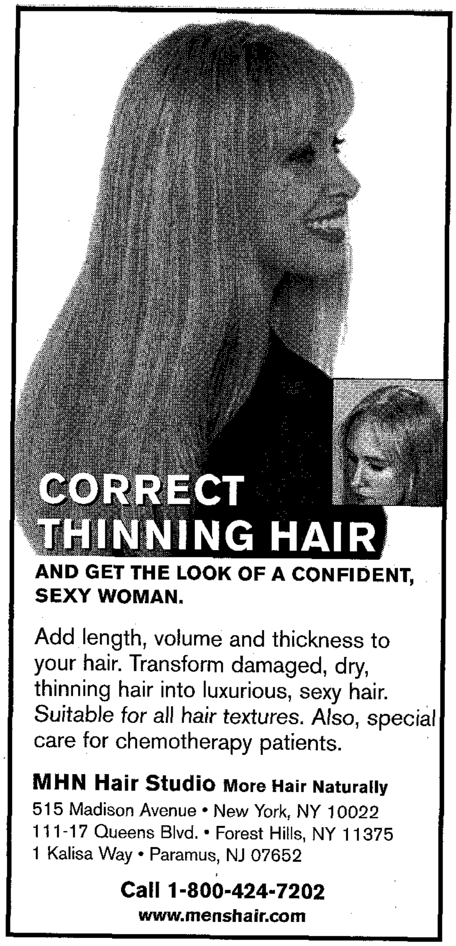
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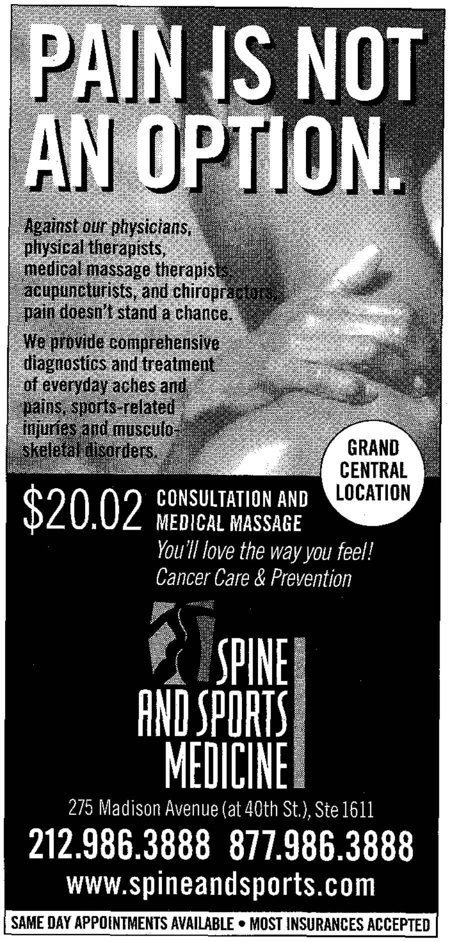
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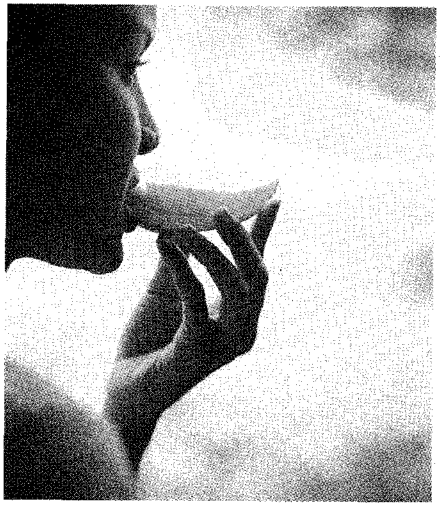

Beth Levine is a health and wellness writer whose work has appeared in Reader's Digest, Redbook, Woman's Day, Family Circle, among others.

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Movies

Edited by Ben Kaplan

NEWTHISWEEK

Ash Wednesday
Ed Burns wrote, directs, and stars in this film, with Elijah Wood, about brothers involved with Irish gangs in Hell's Kitchen. With Rosario Dawson and Oliver Platt. (1 hr. 38 mins.; R) • Opens 10/11.

Below
A thriller set aboard a submarine during World War II. Starring Bruce Greenwood; directed by *Pitch Black*'s David Twohy; co-written by Darren Aronofsky (*Requiem for a Dream*). (1 hr. 46 mins.; R) • Opens 10/11.

Bowling for Columbine
Provocateur Michael Moore's documentary about gun control and the American fringe. (2 hrs. 5 mins.; R) • Opens 10/11.

Brown Sugar
A romantic comedy, starring Sanaa Lathan and Taye Diggs, set in New York during the flowering of hip-hop. Directed by Rick (*The Wood*) Famuyiwa; also featuring Mos Def. (1 hr. 42 mins.; PG-13) • Opens 10/11.

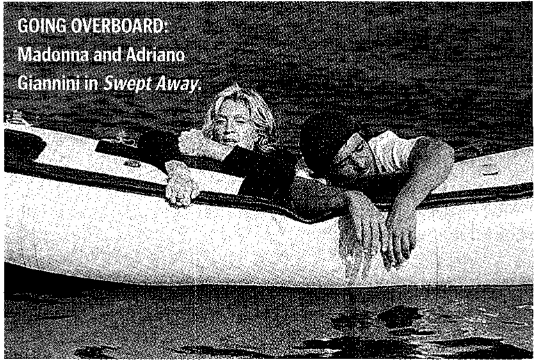
A Cuban Legend: The Story of Salvador Gonzalez
Portrait of Cuban muralist, performance artist, and self-proclaimed shaman Salvador Gonzalez follows him as he creates his delirious paintings, presides over Yoruba ceremonies, and explores the world around him. Bursting with color, Bette Wanderman's film works better as a journey through light, dance, and music than as a real documentary—in the end, Gonzalez resolutely remains an enigma. In Spanish, with English subtitles. (1 hr. 19 mins.; NR) • Opens 10/11.

Family Fundamentals
Homosexual children denounced by their parents are the subject of Arthur Dong's documentary. (1 hr. 15 mins.; NR) • Opens 10/11.

Knockaround Guys
Delayed Vin Diesel film in which he stars, alongside Seth Green and Barry Pepper, as a second-generation Brooklyn wiseguy attempting to steal cash in Montana. With Dennis Hopper and John Malkovich; directorial debut of Brian Koppelman and Daniel Levien (co-writers of *Rounders*). (1 hr. 31 mins.; R) • Opens 10/11.

Pokémon4Ever
Latest installment in the popular kids' series features time travel, four-legged machines, bizarre treelike monsters, and the usual dosage of haphazard animation and bright, flashing colors. It appears to be a spoof on *The Terminator*, but as usual, only kids will make any sense of it. (1 hr. 16 mins.; G) • Opens 10/11.

Punch-Drunk Love
See Rainer, page 78. (1 hrs. 37 mins.; R) • Opens 10/11.



GOING OVERBOARD: Madonna and Adriano Giannini in *Swept Away*.

The Rules of Attraction
Roger Avary directs this story of college bedlam, adapted from Bret Easton Ellis's second novel, with an all-star cast including *Dawson's Creek*'s James Van Der Beek, Eric Stoltz, and, in a cameo, Faye Dunaway. (See box.) (1 hr. 50 mins.; R) • Opens 10/11.

Stealing the Fire
Terrifying documentary of atomic espionage traces the path of a centrifuge for extracting weapons-grade uranium through the international black market, showing how one German technician procured it for Saddam Hussein and other Third World nations. Ridiculously timely and undeniably discomfiting. (1 hr. 35 mins.; NR) • Opens 10/16.

Swept Away
Madonna stars in her husband Guy Ritchie's remake of Lina Wertmuller's 1974 romantic comedy, about a spoiled socialite who winds up stranded on an island with a mistreated employee. (1 hr. 36 mins.; R) • Opens 10/11.

The Transporter
Action thriller that stars Jason (*Snatch*) Stratham as a delivery guy who specializes in human cargo. Hong Kong director Corey Yuen's American debut; written by Luc (*The Fifth Element*) Besson. (1 hr. 32 mins.; PG-13) • Opens 10/11.

Tuck Everlasting
Fantastical teen love story about a 15-year-old girl (Alexis Bledel) who discovers the neighbors' immortality secret (William Hurt, Sissy Spacek) and falls for their son (Jonathan Jackson). Directed by Jay Russell (*My Dog Skip*). (1 hr. 36 mins.; PG) • Opens 10/11.

White Oleander
See Rainer, page 78, and interview, page 100. (1 hr. 50 mins.; PG-13) • Opens 10/11. REVIEWS BY BILGE EBIRI

Now Playing

★ Alias Betty
A solid, complex thriller, directed by Claude Miller, about a best-selling novelist (Sandrine Kiberlain) whose deranged mother (Nicole Garcia) kidnaps a boy to replace the son her daughter lost in an accident. (Rainer; 9/16/02) (1 hr. 41 mins.; NR) • 8; 37.

Apollo 13: The Imax Experience
Director Ron Howard's true-life tale of the troubled *Apollo 13* moon mission stars Tom Hanks, Kevin Bacon, and Bill Paxton. This Imax rerelease is technically impressive, but it brings attention to the film's humdrum visuals, despite its big-budget pedigree. (2 hrs.; PG-13) • 40.

Austin Powers in Goldmember
Mike Myers is still a very funny man, but his Austin Powers doesn't get enough screen time in this third installment of the spoofy hit series. (Rainer; 7/29/02) (1 hr. 22 mins.; PG-13) • 17.

Ballistic: Ecks vs. Sever
A reluctant secret agent (Antonio Banderas) is forced into battle against an enigmatic killing machine (Lucy Liu) who may have something to do with his missing wife. Scattershot actioner forgets about story and character. (1 hr. 49 mins.; PG-13) • 1; 11; 13; 15; 16; 23; 24; 31; 38; 39; 41; 42; 43; 46; 48; 50; 51; 52; 53; 54; 57; 59; 60; 64; 67; 68; 71; 73.

The Banger Sisters
Goldie Hawn and Susan Sarandon star in this clunky comedy that's like a cross between a whoopie cushion and a Hallmark card. They play friends from the sixties who once were notorious groupies and have since drifted apart. (Rainer; 9/23/02) (1 hr. 34 mins.; PG-13) • 1; 11; 12; 15; 16; 17; 27; 28; 34; 41; 51; 60; 65; 66; 69; 70; 71; 73.

★ Barbershop
After selling his late father's neighborhood barbershop to a loan shark, an aspiring musician (Ice Cube) realizes its importance to his South Chicago community. Laid-back film recalls stoner classic *Friday*'s ambling, talky approach to inner-city comedy. Co-starring Cedric the Entertainer, Eve, and Anthony Anderson. (1 hr. 42 mins.; PG-13) • 1; 7; 14; 15; 16; 17; 29; 31; 35; 38; 39; 41; 42; 43; 46; 48; 50; 52; 53; 54; 55; 57; 58; 59; 60; 62; 67; 68; 69; 71; 73.

Biggie and Tupac
British documentarian Nick Broomfield's attempt to uncover the murderers of Biggie Smalls and Tupac Shakur. (1 hr. 48 mins.; R) • 4.

★ Bloody Sunday
Paul Greenglass's stunning movie is perhaps the best filmed dramatization of civil war since Gillo Pontecorvo's *Battle of Algiers*. It takes place in one day—January 30, 1972—when British soldiers shot dead thirteen unarmed civilians marching in Derry, Northern Ireland. James Nesbitt gives an extraordinary performance as the nonviolent Ivan Cooper, the Protestant pol who organizes the march and is broken by its consequences. (Rainer; 10/7/02) (1 hr. 50 mins.; R) • 11; 40.

City by the Sea
Robert De Niro plays a homicide detective who is trying to nab his junkie son (James Franco) while also trying to save him in this overwrought and melodramatic thriller directed by Michael Caton-Jones. (Rainer; 9/9/02) (1 hr. 40 mins.; R) • 1; 7; 23; 33; 40; 43; 50; 54; 57; 60; 68; 71; 73.

★ Crazy As Hell
A psychiatrist (Michael Beach) arrives at an insane asylum while a documentary-film crew records his progress. Then Satan (*ER* hunk Eriq La Salle) checks himself in. La Salle's directorial debut is surprisingly absorbing, visually striking, and authentically creepy. (1 hr. 40 mins.; R) • 1.

★ Das Experiment
A group of men volunteer for an experiment in which they temporarily become prisoners and prison guards. Energetic and terrifying film plays like an unholy cross between *Lord of the Flies* and *Shock Corridor*. (1 hr. 53 mins.; NR) • 4.

The Decalogue
Krzysztof Kieslowski's ten-part mini-series, each episode cheekily based on one of the Ten Commandments. (1 hr. 50 mins.; NR) • 9.

8 Women
Odd comedy-mystery-musical-melodrama has some of France's greatest actresses as an extended family of women trapped in an estate after the man of the house has been murdered. Campy, clever idea has its moments but eventually gets bogged down in arch posturing. Starring Catherine Deneuve, Isabelle Huppert, Emmanuelle Béart, and Virginie Ledoyen. (1 hr. 53 mins.; R) • 6; 37; 44; 47; 61.

★ The Fast Runner
A nearly three-hour Inuit movie, directed by Zacharias Kunuk, that is heavy going, but has at least one sequence—a naked man fleeing his attackers over spring sea ice—that is terrifyingly beautiful. (Rainer; 6/3/02) (2 hrs. 52 mins.; NR) • 4; 6.

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 102.**

PHOTOGRAPH BY DANIEL SMITH.

The Four Feathers
Umpteenth remake of A.E.W. Mason's rip-roaring adventure yarn about a young British officer (Heath Ledger) who resigns his commission on the eve of war in the Sudan, then recants and goes native to reconnect with his besieged company. The lack of any epic sweep or narrative consistency is downright criminal. (2 hr. 7 mins.; PG-13) • 1; 7; 14; 15; 16; 23; 30; 31; 40; 41; 48; 51; 54; 56; 60; 62; 66; 69; 70; 71; 73.

The Good Girl
Jennifer Aniston gives a surprising, darkly comic performance as a bored, married thirtysomething retail clerk who strikes up an affair with a brooding younger co-worker (Jake Gyllenhaal). (1 hr. 34 mins.; R) • 3; 17.

Heaven
Tom Tykwer, of *Run Lola Run*, has directed a movie based on the last completed by the late Krzysztof Kieslowski and turned it into a fuzzy allegory about fate and love and redemption. Cate Blanchett plays an English teacher in Italy who, intending to assassinate a drug dealer, accidentally murders several innocents instead. Giovanni Ribisi plays the young policeman who falls in love with her and engineers her escape. (Rainer; 10/7/02) (1 hr. 37 mins.; R) • 2; 37.

★ His Secret Life
A widow (Margherita Buy) falls in with a group of bisexual bohemians after discovering that her deceased husband had a gay lover (Stefano Accorsi). Director Ferzan Ozpetek succeeds at creating a warm sense of community. In Italian, with English subtitles. (1 hr. 45 mins.; NR) • 8; 13.

How to Draw a Bunny
Posthumous documentary about New York Dadaist Ray Johnson as told by the likes of Chuck Close and Roy Lichtenstein; score by Max Roach. Directed by John Walter. (1 hr. 30 mins.; NR) • 5.

★ Igby Goes Down
The problem child of a rich family (Kieran Culkin) gets expelled from private school, flees a military academy, wanders around New York, and generally tries to avoid his distracted mother (Susan Sarandon), slimy godfather (Jeff Goldblum), and ambitious brother (Ryan Philippe). With both detestable characters and heartbreaking performances, awkward but engaging film slowly grows on you until its devastating finale. (1 hr. 38 mins.; R) • 1; 11; 12; 16; 23; 29; 40; 44; 65; 73.

In Praise of Love
Jean-Luc Godard's latest movie has some stunning compositions and an elegiac tone, but it's also opaque and maddening and closed-off to human feeling. (Rainer; 9/9/02) (1 hr. 38 mins.; NR) • 3.

Invincible
Writer-director Werner Herzog's film is based on the true story of Zishe Breitbart (Jouko Ahola), a Jewish strong man who become a hero during the Second World War. With Tim Roth. (2 hrs. 15 mins.; PG-13) • 9; 18.

Just a Kiss
A director (Ron Eldard) beds his buddy's girlfriend (Marley Shelton), setting in motion a series of rampant infidelities that result in various complications and fatalities. Stylized, surreal romantic comedy dares to be different, but the story offers little that's new. (1 hr. 29 mins.; R) • 7; 20.

★ The Last Kiss
A spirited Italian romantic comedy directed by Gabriele Muccino and starring Stefania Sandrelli with enough arm-waving to power a windmill. (Rainer; 8/26/02) (1 hr. 57 mins.; NR) • 19; 37.

★ Lawrence of Arabia
It's back: David Lean's rapturously beautiful, sprawling portrait of T. E. Lawrence (Peter O'Toole) and his attempts to help the Arabs liberate themselves from the Ottomans during World War I is one of the big screen's finest moments, and the working definition of the word *epic*. (3 hrs. 42 mins.; PG) • 22.

★ The Man From Elysian Fields
A desperate novelist (Andy Garcia) becomes a male escort, ending up in an arrangement where he must satisfy an aging literary icon's wife (Olivia Williams) while helping the author (James Coburn) finish his massive final novel. Bizarre tale of literary lust and intrigue works like a charm, thanks to its talented cast and peculiarly melancholy sense of humor. (1 hr. 45 mins.; R) • 2; 14; 40.

★ Men in Black 2
A knockoff sequel to the original, and mostly as enjoyable. Will Smith and Tommy Lee Jones star. (Rainer; 7/8/02) (2 hrs. 7 mins.; PG-13) • 25.

★ Minority Report
Steven Spielberg's visionary sci-fi movie, starring Tom Cruise as a futuristic cop in a world where murders can be predicted in advance, has a bleached-out look that practically singes your eyeballs. (Rainer; 7/8/02) (2 hrs. 10 mins.; PG-13) • 17.

Moonlight Mile
Jake Gyllenhaal is startlingly good as the fiancé of a murdered girl in this otherwise soapy drama starring Dustin Hoffman and Susan Sarandon as the girl's parents, and Ellen Pompeo, who has a crumpled, Renée Zellweggerish charm, as the new girl in his life. The writer-director Brad Silberling never misses an opportunity to husk corn. (Rainer; 9/30/02) (1 hr. 43 mins.; PG-13) • 2; 3; 17; 18; 31; 40; 45; 47; 54; 68; 71.

Mostly Martha
An obsessive chef (Martina Gedeck) finds her life unraveling when her young niece (Maxime Foerste) moves in and an Italian takes over her restaurant's kitchen. Gains power and charm thanks to Gedeck's nuanced performance. (1 hr. 47 mins.; PG) • 3; 26; 61.

My Big Fat Greek Wedding
Innocuous smash comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right (John Corbett) enters her life, things get even worse. (1 hr. 59 mins.; PG) • 1; 3; 12; 15; 16; 17; 29; 32; 35; 40; 41; 43; 47; 48; 54; 57; 60; 61; 62; 66; 69; 70; 71; 72; 73.

One Hour Photo
Mark Romanek's antiseptic horror show is about an antiseptic photo developer, played by Robin Williams, whose picture-perfect fantasies of a suburban family are quashed. The film is compellingly told and hypercontrolled, as is Williams's performance. (Rainer; 8/26/02) (1 hr. 36 mins.; R) • 1; 11; 16; 17; 18; 40; 41; 51; 54; 55; 60; 61; 71; 73.

★ The Piano Teacher
Michael Haneke's movie isn't a likable film, but Haneke has a genuine gift for cauterizing experience onscreen. (Rainer; 4/8/02) (2 hrs. 10 mins.; NR) • 4; 63.

★ The Pinochet Case
Patricio Guzman's documentary about former Chilean dictator Augusto Pinochet is a searing album of remembrance from those who, having survived, suffered most. (Rainer; 9/16/02) (1 hr. 50 mins.; NR) • 5.

Pipe Dream
A disgruntled plumber (Martin Donovan) swipes a script after a one-night stand with a screenwriter (Mary-Louise Parker), and begins directing the film. With Rebecca Gayheart; directed by John C. Walsh. (1 hr. 31 mins.; NR) • 17; 20.

Possession
Neil LaBute's movie is prim and pallid. It's about an American scholar in England (Aaron Eckhart) who teams with a brittle British academic (Gwyneth Paltrow) in tracking down a hitherto unknown romance between two Victorian poets, played by Jeremy Northam and Jennifer Ehle. (Rainer; 8/19/02) (1 hr. 43 mins.; PG-13) • 63.

Red Dragon
Sir Anthony Hopkins returns as Hannibal Lecter, and Edward Norton plays the detective who put him away. The two men team up, after a fashion, to catch the title character (Ralph Fiennes), a serial killer who's also in love with a blind film processor (Emily Watson). With Philip Seymour Hoffman; directed by Brett Ratner. (2 hrs. 6 mins.; R) • 1; 11; 12; 15; 16; 17; 29; 31; 36; 38; 39; 41; 42; 43; 47; 48; 49; 50; 53; 54; 55; 57; 58; 59; 60; 62; 64; 66; 68; 69; 70; 71; 72; 73.

★ Road to Perdition
Tom Hanks gives a powerful, uncharacteristically reined-in performance as a Chicago hit man for the Irish mob during the Depression in this glum, portentous drama directed by Sam Mendes. Paul Newman plays (expertly) the mob boss. (Rainer; 7/15/02) (1 hr. 59 mins.; R) • 17; 25.

Satin Rouge
A repressed Tunisian widow (Hiyam Abbas) discovers the joys of belly dancing in a late-night cabaret, while trying to keep her daughter (Hend El Fahem) on the right path. Director Raja Amari's keen visual sensibility fills the dancing with a giddy sensuality. (1 hr. 31 mins.; NR) • 8.

Secretary
James Spader plays a heavily uptight lawyer and Maggie Gyllenhaal the secretary who lures him into S&M in this naughty trifle with Buñuelian pretensions. Spader enunciates every syllable as if speech itself were a form of S&M. Gyllenhaal has some fine, flukey moments when the bliss of self-degradation sends her sky-high. (Rainer; 9/23/02) (1 hr. 51 mins.; R) • 2; 12; 16; 33; 40; 44; 45; 47; 51; 61.

Spotlight

Father Figure

"It was aiming high for a low-budget movie on a dark subject," British director **Peter Kosminsky** says of his desire to cast Michelle Pfeiffer in *White Oleander*, his first American film. The movie follows a 14-year-old named Astrid (Alison Lohman) through L.A. foster care after her mother (Pfeiffer) is imprisoned for murder. "Astrid's exterior is so different from her interior that everyone wondered how we'd get that kind of performance from a young, unknown actress," Kosminsky says. Pfeiffer, he notes, was convinced once she saw Kosminsky's 1997 TV movie *No Child of Mine*, based on the true story of a sexually abused child, which also starred a relative neophyte. "She had been so affected by it, she wanted to talk," Kosminsky says, and soon she agreed to star. "Then suddenly it was carrying these huge names," he says of a cast that also includes Robin Wright Penn (pictured, left, with Lohman) and Renée Zellweger. "The scene where Michelle meets Renée—who plays one of Astrid's foster mothers—is one of the magic moments of my life." Opens October 11.

MONICA KHEMSUROV

PHOTOGRAPH BY VIVIAN ZINK.

"'Punch-Drunk Love' is sweet and strange with an ending whose heart-melting sincerity had several tough critics (including this one) in tears...'Punch-Drunk Love' takes place in a world entirely of its own devising, offering the kind of pleasure that might be described as escapist."
A.O. Scott, The New York Times

"A romantic comedy as wonderful as it is strange that expands the genre to its absurdist outer limits and makes us believe... Paul Thomas Anderson is, in the best sense, a filmmaker who is driving everything – the audience, the form, his collaborators, himself most of all – to go further than they have before."
Kenneth Turan, Los Angeles Times

"'Boogie Nights' and 'Magnolia' auteur Paul Thomas Anderson saw something most critics missed in Adam Sandler. Better yet, he brings it out onscreen... Sandler can act, beautifully. That's that."
Peter Travers, Rolling Stone

"'Punch-Drunk Love' a bizarre and compulsively interesting romantic drama in which Sandler is brilliantly cast. Emily Watson is sublime. Adam Sandler is absolutely perfect ...an extraordinary experience."
Bruce Kirkland, The Toronto Sun

"It's Sandler's head-turning performance and Anderson's unfailingly extraordinary direction that make this movie such a standout.

'Punch-Drunk Love' is not only one of the edgiest romantic comedies ever made, it's a romantic comedy on the edge: on the edge of being a comedy, on the edge of being romantic, on the edge of sanity and on the edge – the leading one – of American movies themselves."
Geoff Pevere, The Toronto Star

A P.T. ANDERSON PICTURE

PUNCH-DRUNK LOVE

ADAM SANDLER EMILY WATSON

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REVOLUTION STUDIOS

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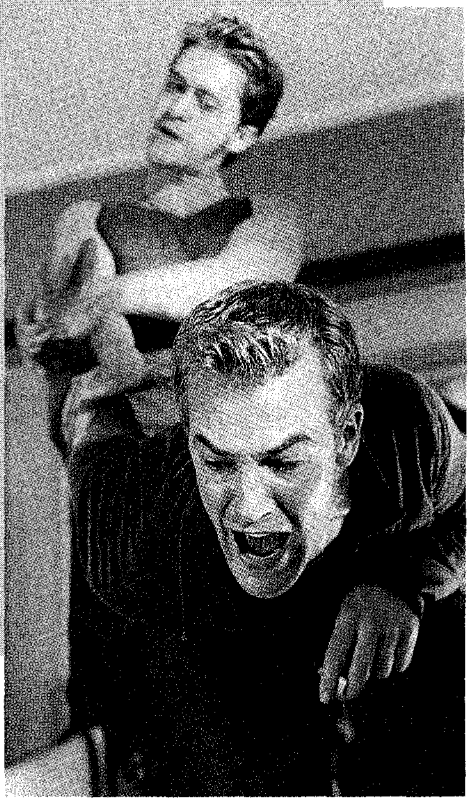
Presented in SDDS Sony Dynamic Digital Sound

Opening

Time Out of Mind

"I had practice with nonlinear storytelling on *Pulp Fiction*," says Roger Avary, the co-screenwriter on Tarantino's film and director of **The Rules of Attraction**. "After thinking for fifteen years about how to make this film, with its twenty narrators, I figured it out—by not cutting to the past, just rewinding, it would never disconnect the characters." Only the point of view, which switches from one pimple-free teen actor to the next, changes: "The action is on the same continuum, and the film is one super-scene with little meta-scenes inside." Those scenes, adapted from the novel by Bret Easton Ellis (*American Psycho; Less Than Zero*), are designed to be baroque and shocking, but for all the sex, drugs, and suicide, the film is basically a tale of unrequited love—and a social critique. "Bret's really a satirist, and I feel that way as well," Avary says. "I read the book in college, and saw those characters all around. It's a condemnation of the ruling class." Avary cast *Dawson's Creek*'s James Van Der Beek (pictured, with Clifton Collins Jr.) as his lead, and former models Ian Somerhalder and Shannyn Sossamon also appear alongside Faye Dunaway, Jessica Biel, and Eric Stoltz, who starred in *Killing Zoe*, Avary's 1994 debut. "Frankly, when you tell people Dawson's your lead, they get wary. But I had extremely professional young actors who'd never run free; when I let them go, they excelled. They're dancing on the rim of a volcano and don't know it." Opens October 11. B.K.



Sex and Lucía
Julio Medem's tale of a Madrid waitress (Paz Vega) retreating to a mysterious island to recall her love affair with a now-dead boyfriend (Tristan Ulloa) is a lush, feverish kaleidoscope of elemental imagery, explicit sex, heightened emotions, and narrative confusion. In Spanish, with English subtitles. (2 hrs. 8 mins.; NR) • 6.

Shanghai Ghetto
Documentary about the plight of European Jews who fled Nazism and made their way to Shanghai. Inherently engaging topic is given the standard talking-heads treatment, resulting in an informative and worthwhile, if visually uninteresting, film. (1 hr. 40 mins.; NR) • 8.

Signs
M. Night Shyamalan's movie is a ponderous and portentous exercise in religioso sci-fi with occasional, and welcome, overtones of humor. Mel Gibson plays, stolidly, an Episcopal priest who has given up the faith following his wife's untimely death. Before you know it, UFOs are on their way. (Rainer; 8/12/02) (1 hr. 22 mins.; PG-13) • 7; 23; 41; 48; 56; 57; 59; 63; 73.

Skins
A Native American cop (Eric Schweig) on the Pine Ridge reservation contends with the aimlessness of his community, his alcoholic older brother (Graham Greene), and a vengeful spirit that compels him toward vigilantism. Portrait of modern Native American life starts off promisingly, then gets bogged down in convenient plot machinations. Directed by Chris Eyre. (1 hr. 30 mins.; R) • 9; 33.

Spider-Man
Sam Raimi's movie is fairly routine in its exploits and graphic design, but it has, in Tobey Maguire, a likable and sympathetic actor we at least can identify with. (Rainer; 5/4/02) (2 hrs. 1 min.; PG-13) • 25.

★ Spirited Away
A marvelously lyrical and disturbing animated feature from Japan about a girl's adventures in a fantasyland that owes much to Grimm and Lewis Carroll and yet is wholly the filmmaker's own. (Rainer; 10/7/02) (2 hrs. 2 mins.; PG) • 6; 14; 16; 23; 27; 40; 51; 68.

★ Spy Kids 2
Robert Rodriguez's innovative, fun sequel, bursting with gadgets and monsters, is not so much an attempt to tell a story as an homage to the great fantasy films of the past. (1 hr. 40 mins.; PG) • 1; 13; 15; 16; 17; 41; 42; 43; 48; 49; 50; 53; 55; 57; 58; 59; 62; 70; 71.

Stealing Harvard
A reformed slacker (Jason Lee), trying to fulfill a promise to his Harvard-bound niece, asks his psycho buddy (Tom Green) for help. Green's shtick saves this scattershot comedy from dreariness. (1 hr. 23 mins.; PG-13) • 67; 70.

★ Stuart Little 2
Stuart Little, voiced by Michael J. Fox, falls in love with a bird (voiced by Melanie Griffith), then comes to her rescue, in Rob Minkoff's live-action and CGI sequel. Also starring Nathan Lane. (1 hr. 25 mins.; PG) • 55.

Sweet Home Alabama
A New York designer (Reese Witherspoon) gets proposed to by the mayor's son (Patrick Dempsey), then heads home to Alabama to procure a divorce from her estranged husband, trying to cover up her impoverished past. For such an innocuous comedy, the vaguely offensive stereotypes sure do come mighty fast. (1 hr. 45 mins.; PG-13) • 1; 11; 12; 15; 16; 17; 27; 29; 36; 38; 41; 42; 43; 47; 48; 49; 50; 51; 54; 55; 56; 57; 58; 59; 60; 62; 66; 69; 70; 71; 72; 73.

Swimfan
Jesse Bradford plays a high-school swimming champ whose life unravels when the new girl (Erika Christensen) refuses to be ignored. Surprisingly dark teen thriller starts off interestingly but quickly turns into an incomprehensible mishmash of slasher-movie clichés. (1 hr. 32 mins.; PG-13) • 17; 50; 59; 68; 70; 71.

★ Tadpole
Fun, frivolous Sundance-award winner about a precocious 15-year-old (Aaron Stanford) who is in love with his stepmother (Sigourney Weaver) and winds up having an affair with her best friend (Bebe Neuwirth). (1 hr. 58 mins.; PG-13) • 63.

Trapped
A kidnapping of a small child starts to go wrong when the culprits (Kevin Bacon and Courtney Love) discover the girl is severely ill, and Mommy (Charlize Theron) fights back. Sour, programmatic thriller is better than it deserves to be, thanks to an over-the-top final act. (1 hr. 39 mins.; R) • 23; 56; 60; 67.

The Tuxedo
A hapless chauffeur (Jackie Chan) assumes the role of his debonair secret-agent boss after putting on his state-of-the-art crime-fighting tuxedo. Chan's legendary charisma is still present, but even that can't save this dull *mishmash of spy-movie clichés. Co-starring Jennifer* Love Hewitt. (1 hr. 35 mins.; PG-13) • 1; 7; 14; 15; 16; 17; 29; 31; 39; 40; 41; 42; 43; 46; 48; 49; 50; 51; 53; 54; 55; 57; 58; 59; 60; 62; 64; 66; 69; 70; 71; 72; 73.

★ 24 Hour Party People
Michael Winterbottom's movie about the punk-rave culture that extended from the late seventies to the early nineties in Manchester is one of the sharpest and most enjoyable of all movies about the music business. Steve Coogan plays real-life TV host Tony Wilson. (Rainer; 8/19/02) (1 hr. 50 mins.; R) • 6.

Undisputed
By-the-numbers macho flick from director Walter Hill (*48 Hrs.*) has cocky champion boxer (Ving Rhames) landing behind bars and mixing it up with prison champ Wesley Snipes. (1 hr. 30 mins.; R) • 23.

Wasabi
An ultraviolent French cop (Jean Reno) goes to Tokyo when the woman he loved many years ago dies, only to discover that she's left behind a teenage daughter (possibly his) and a huge cache of money (possibly the mob's). Goofy comic book of a movie benefits immensely from Reno's bemused charisma. (1 hr. 34 mins.; NR) • 3; 20.

Welcome to Collinwood
Comedic crime drama about a ragtag team of crooks, led by Sam Rockwell, who attempt a heist in downtrodden East Cleveland. With William H. Macy, George Clooney, and Jennifer Esposito. (1 hr. 28 mins.; R) • 2; 40.

XXX
Just the barest hint of plausibility might have helped this Vin Diesel film—instead, it makes *Goldmember* look like *The Third Man*. Co-starring Samuel L. Jackson. (1 hr. 50 mins.; PG-13) • 25; 43; 50.

Manhattan

Below 14th Street

1. Battery Park City Cinema
102 North End Ave. (212-945-3418) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; Crazy As Hell; The Four Feathers; Igby Goes Down; My Big Fat Greek Wedding; One Hour Photo; Red Dragon; Spy Kids 2; Sweet Home Alabama; The Tuxedo

2. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Heaven; The Man From Elysian Fields; Moonlight Mile; Secretary; Welcome to Collinwood

3. CC Village East
189 Second Ave. (212-529-6799) • The Good Girl; In Praise of Love; Moonlight Mile; Mostly Martha; My Big Fat Greek Wedding; Wasabi

4. Cinema Village
22 E. 12th St. (212-924-3363) • Biggie and Tupac; Das Experiment; The Fast Runner; The Piano Teacher

5. Film Forum
209 W. Houston St. (212-727-8110) • The Trials of Hen-

PHOTOGRAPH BY LYNNE ALSTON.

ry Kissinger; How to Draw a Bunny; The Pinochet Case (see also "Museums, Societies, Etc.")

6. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • 8 Women; The Fast Runner; Sex and Lucía; Spirited Away; 24 Hour Party People (see also "Museums, Societies, Etc.")

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Barbershop; City by the Sea; The Four Feathers; Just a Kiss; Signs; The Tuxedo

8. Quad Cinema
34 W. 13th St. (212-255-8800) • Alias Betty; His Secret Life; Satin Rouge; Shanghai Ghetto

9. The Screening Room
54 Varick St. (212-334-2100) • The Decalogue; Invincible; Skins

10. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300) • Scarlet Diva

11. UA Union Square
13th St. and Broadway (212-253-2225) • Ballistic: Ecks vs. Sever; The Banger Sisters; Bloody Sunday; Igby Goes Down; One Hour Photo; Red Dragon; Sweet Home Alabama

14th–41st Streets

12. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • The Banger Sisters; Igby Goes Down; My Big Fat Greek Wedding; Red Dragon; Secretary; Sweet Home Alabama

13. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Ballistic: Ecks vs. Sever; His Secret Life; Spy Kids 2

14. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Barbershop; The Four Feathers; The Man From Elysian Fields; Spirited Away; The Tuxedo

15. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; The Four Feathers; My Big Fat Greek Wedding; Red Dragon; Spy Kids 2; Sweet Home Alabama; The Tuxedo

16. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50-LOEWS#558) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; The Four Feathers; Igby Goes Down; My Big Fat Greek Wedding; One Hour Photo; Red Dragon; Secretary; Spirited Away; Spy Kids 2; Sweet Home Alabama; The Tuxedo

42nd–60th Streets

17. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Austin Powers in Goldmember; The Banger Sisters; Barbershop; The Good Girl; Minority Report; Moonlight Mile; My Big Fat Greek Wedding; One Hour Photo; Pipe Dream; Red Dragon; Road to Perdition; Spy Kids 2; Sweet Home Alabama; Swimfan; The Tuxedo

18. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Invincible; Moonlight Mile; One Hour Photo

19. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • The Last Kiss

20. CC Sutton
205 E. 57th St. (212-759-1411) • Just a Kiss; Pipe Dream; Wasabi

21. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • The Good Girl

22. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Lawrence of Arabia

23. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Ballistic: Ecks vs. Sever; City by the Sea; The Four Feathers; Igby Goes Down; Signs; Spirited Away; Trapped; Undisputed

24. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • Ballistic: Ecks vs. Sever

25. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • The Bourne Identity; Men in Black 2; Road to Perdition; Spider-Man; XXX

26. Paris Theatre
4 W. 58th St. (212-688-3800) • Mostly Martha

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • The Banger Sisters; Spirited Away; Sweet Home Alabama

28. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • The Banger Sisters

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Barbershop; Igby Goes Down; My Big Fat Greek Wedding; Red Dragon; Sweet Home Alabama; The Tuxedo

30. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • The Four Feathers

31. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Ballistic: Ecks vs. Sever; Barbershop; The Four Feathers; Moonlight Mile; Red Dragon; The Tuxedo

32. UA East
1629 First Ave., at 85th St. (212-249-5100) • My Big Fat Greek Wedding

33. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • City by the Sea; Secretary; Skins

61st Street and Above, West Side

34. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • The Banger Sisters

35. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Barbershop; My Big Fat Greek Wedding

36. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Red Dragon; Sweet Home Alabama

37. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Alias Betty; 8 Women; Heaven; The Last Kiss

38. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Ballistic: Ecks vs. Sever; Barbershop; Red Dragon; Sweet Home Alabama

39. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Ballistic: Ecks vs. Sever; Barbershop; Red Dragon; The Tuxedo

40. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Apollo 13: The Imax Experience; Bloody Sunday; City by the Sea; The Four Feathers; Igby Goes Down; The Man From Elysian Fields; Moonlight Mile; My Big Fat Greek Wedding; One Hour Photo; Secretary; Spirited Away; The Tuxedo; Welcome to Collinwood

Bronx

41. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Red Dragon; Signs; Spy Kids 2; Sweet Home Alabama; The Tuxedo

42. Concourse Plaza
214 E. 161st St. (718-588-8800) • Ballistic: Ecks vs. Sever; Barbershop; Red Dragon; Spy Kids 2; Sweet Home Alabama; The Tuxedo

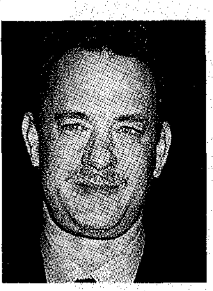
43. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Ballistic: Ecks vs. Sever; Barbershop; City by the Sea; My Big Fat Greek Wedding; Red Dragon; Spy Kids 2; Sweet Home Alabama; The Tuxedo; XXX

Brooklyn

44. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • 8 Women; Igby Goes Down; Secretary (see also "Museums, Societies, Etc.")

45. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • Moonlight Mile; Secretary

46. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Ballistic:



THE MAN WHO *WAS* THERE In addition to signing on as the train conductor in Castle Rock's kids' film *Polar Express*, **Tom Hanks** is in talks to star in the Coen brothers' adaptation of *The Ladykillers*, a droll British film from the fifties that follows a gang of bumbling criminals as they try to outwit their unsuspecting elderly landlady. **Joel** and **Ethan Coen** will direct and produce (as always); Touchstone will distribute.

SUBWAY SERIES Director **Tony Scott**, best known for his work on thrillers like *Spy Games* and *The Fan* (and whose brother **Ridley** was responsible for hits like *Gladiator* and *Black Hawk Down*), has signed on to direct a remake of the 1979 cult hit *The Warriors*, which followed a Brooklyn gang through an ungentrified New York crawling with rivals seeking vengeance. MTV Films and Paramount will distribute; no cast has yet been set.

FROZEN ZONE Dennis Quaid and the suddenly ubiquitous **Jake Gyllenhaal** (*Moonlight Mile, Donnie Darko*) will star in *Tomorrow*, for Twentieth Century Fox. In the film, Quaid will play a scientist whose son (Gyllenhaal) is caught in New York during the Ice Age that ensues after years of global warming. **Roland Emmerich** (*Godzilla, Independence Day*) will direct; production is scheduled to start this November in Montreal—which, like Toronto, so often stands in for New York.

GHOST WORLD Nicole Kidman, who's currently wrapping Anthony Minghella's *Cold Mountain*, is in talks to take the starring role in *Birth*, for Fox Searchlight. Radiohead-video director **Jonathan Glazer**, who rose to fame after his 2000 hit *Sexy Beast*, will direct from a script by French writer **Jean-Claude Carrière**. The story follows a widow whose life is thrown into turmoil when she meets a boy claiming to be the reincarnation of her husband. Production kicks off in the city this January. SARA CARDACE

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.

Ecks vs. Sever; Barbershop; The Tuxedo

47. Cobble Hill Cinema
265 Court St. (718-596-9113) • 8 Women; Moonlight Mile; My Big Fat Greek Wedding; Red Dragon; Secretary; Sweet Home Alabama

48. Court Street 14
106 Court St. (718-246-7469) • Ballistic: Ecks vs. Sever; Barbershop; The Four Feathers; My Big Fat Greek Wedding; Red Dragon; Signs; Spy Kids 2; Sweet Home Alabama; The Tuxedo

49. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Red Dragon; Spy Kids 2; Sweet Home Alabama; The Tuxedo

50. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Ballistic: Ecks vs. Sever; Barbershop; City by the Sea; Red Dragon; Spy Kids 2; Sweet Home Alabama; Swimfan; The Tuxedo; XXX

51. Pavilion
188 Prospect Park West (718-369-0838) • Ballistic: Ecks vs. Sever; The Banger Sisters; The Four Feathers; One Hour Photo; Secretary; Spirited Away; Sweet Home Alabama; The Tuxedo

52. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Ballistic: Ecks vs. Sever; Barbershop

53. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Ballistic: Ecks vs. Sever; Barbershop; Red Dragon; Spy Kids 2; The Tuxedo

54. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Ballistic: Ecks vs. Sever; Barbershop; City by the Sea; The Four Feathers; Moonlight Mile; My Big Fat Greek Wedding; One Hour Photo; Red Dragon; Sweet Home Alabama; The Tuxedo

Queens

55. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Barbershop; Lilo & Stitch; One Hour Photo; Red Dragon; Spy Kids 2; Stuart Little 2; Sweet Home Alabama; The Tuxedo

56. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • The Four Feathers; Signs; Sweet Home Alabama; Trapped

57. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Ballistic: Ecks vs. Sever; Barbershop; City by the Sea; My Big Fat Greek Wedding; Red Dragon; Signs; Spy Kids 2; Sweet Home Alabama; The Tuxedo

58. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Barbershop; Red Dragon; Spy Kids 2; Sweet Home Alabama; The Tuxedo

59. Jamaica Multiplex Cinema
1 Jamaica Center, at Jamaica Ave. and Parsons Blvd. (718-291-9400) • Ballistic: Ecks vs. Sever; Barbershop; Red Dragon; Signs; Spy Kids 2; Sweet Home Alabama; Swimfan; The Tuxedo

60. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Red Dragon; Sweet Home Alabama; Trapped; The Tuxedo

61. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • 8 Women; Mostly Martha; My Big Fat Greek Wedding; One Hour Photo; Secretary

62. Main Street Cinemas
72-66 Main St. (718-263-4828) • Barbershop; The Four Feathers; Hey Arnold! The Movie; My Big Fat Greek Wedding; Red Dragon; Spy Kids 2; Sweet Home Alabama; The Tuxedo

63. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • The Piano Teacher; Possession; Signs; Tadpole

64. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Ballistic: Ecks vs. Sever; Red Dragon; The Tuxedo

65. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • The Banger Sisters; Igby Goes Down

66. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • The Banger Sisters; The Four Feathers; My Big Fat Greek Wedding; Red Dragon; Sweet Home Alabama; The Tuxedo

67. UA Crossbay III
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Ballistic: Ecks vs. Sever; Barbershop; Stealing Harvard; Trapped

68. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Ballistic: Ecks vs. Sever; Barbershop; City by the Sea; Moonlight Mile; Red Dragon; Spirited Away; Swimfan

69. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • The Banger Sisters; Barbershop; The Four Feathers; My Big Fat Greek Wedding; Red Dragon; Sweet Home Alabama; The Tuxedo

Staten Island

70. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • The Banger Sisters; The Four Feathers; My Big Fat Greek Wedding; Red Dragon; Spy Kids 2; Stealing Harvard; Sweet Home Alabama; Swimfan; The Tuxedo

71. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; The Four Feathers; Moonlight Mile; My Big Fat Greek Wedding; One Hour Photo; Red Dragon; Spy Kids 2; Sweet Home Alabama; Swimfan; The Tuxedo

72. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • My Big Fat Greek Wedding; Red Dragon; Sweet Home Alabama; The Tuxedo

73. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; The Four Feathers; Igby Goes Down; My Big Fat Greek Wedding; One Hour Photo; Red Dragon; Signs; Sweet Home Alabama; The Tuxedo

Museums, Societies, Etc.

74. BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-636-4100); $9. • "Fear and Fury: The American Cinema of Fritz Lang." 10/14: *Western Union* (1941). 10/15: *The Return of Frank James* (1940).

75. Brooklyn Public Library
Grand Army Plaza (718-230-2100); free. • "Nuestro Cine: Latino Film Series." 10/5: *The Sixth Section* (2002); *The Manhatitlán Chronicles* (2001); *Silent Dawn* (2002). 10/9: *My American Girls: A Dominican Story* (2001).

76. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • "William Wyler." 10/9-10/10: *Detective Story* (1951); *The Desperate Hours* (1955). "Two by Tarkovsky." 10/11-10/17: *Andrei Rublev* (1966). 10/18-10/24: *Solaris* (1972).

77. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "The 40th New York Film Festival." (All films from 2002). 10/10: *Blind Spot: Hitler's Secretary*. 10/11: *Monday Morning*; *Love and Diane*; *Come Drink With Me*. 10/12: *To Be and to Have*. 10/13: *Talk to Her*.

78. Goethe-Institut New York
1014 Fifth Ave., nr. 82nd St. (212-439-8700); free. • "Wim Wenders Early Films." 10/9: *Silver City* (1968); *The Goalie's Anxiety at the Penalty Kick* (1972). 10/16: *Polizeifilm* (1969); *Alice in the Cities* (1974).

79. Instituto Cervantes
122 E. 42nd St., Suite 807 (212-689-4232); free. • "Nuestro Cine Presents: Recent Latin American Cinema." 10/9: *La Ciudad de y los Perros* (1984). 10/16: *La Mujer del Puerto* (1990).

80. Landmark Sunshine Cinema
143 E. Houston St. (212-358-0576); $10. • "Midnight Movies." 10/11-10/12: *Reservoir Dogs* (1992).

81. Makor
35 W. 67th St. (212-601-1000); $9. • 10/9-10/10: *Afghan Year 1380* (2002). 10/14-10/17: *13 Conversations About One Thing* (2001).

82. MoMA at The Gramercy Theatre
127 E. 23rd St. (212-777-4900); $12. • "To Save and Project: The MoMA International Festival of Film Preservation." 10/11: *In a Lonely Place* (1950); *Fail-Safe* (1964). 10/12: *Highway* (1958); *Nine Variations on a Dance Theme* (1966); *Organism* (1975); *The Expedition* (1962); *The Phantom Chariot* (1921); *The Exile* (1947). 10/13: *The Peace Council* (1913); *Great Expectations* (1946); *Les Bonnes Femmes* (1960). 10/14: *Miss Europe* (1930).

83. Ocularis
70 N. 6th St., Brooklyn (718-388-8713); $5. • "Godard in the U.S.A." 10/13: *Masculin/Feminin* (1966).

84. Symphony Space/The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "All About Eves." 10/12: *Double Indemnity* (1944); *The Woman Next Door* (1981). 10/13: *Rebecca* (1940); *Jezebel* (1938).

85. The Jewish Museum
1109 Fifth Ave., at 92nd St. (212-423-3271); $10. • "From Kafka to the Kafka-esque: A Film Series." 10/10: *Class Relations* (1983).

86. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "The Great 20th Century Fox Westerns." 10/12-10/13: *Jesse James* (1939).

Festival

Screen Savers

Like so many of us, the films in **To Save and Project: The MoMA International Festival of Film Preservation** are finding new lives in New York. Most of the century's worth of cinema in the festival has only recently been copied from old nitrate-film stock (which gradually self-destructs in the can) to more stable material, and many of the films—from German silents (*Madame Dubarry*, 1919) to Spanish avant-garde work (*Menjant Garotes*, 1929) to Vietnamese propaganda (*Ngu Thuy Girls*, 1969) to American pulp (*In a Lonely Place*, pictured, 1950)—are making their New York premieres. And, in a nice twist, the Gramercy Theater, of late the satellite home of the Roundabout Theater Company, is home to the screenings, in a return to its own thirties picture-show roots. Your ticket is also good for a visit to the Museum of Modern Art's new Queens home, providing an excellent excuse to hop on a 7 train and finally check it out. Begins October 11. (See "Museums, Societies, Etc." for listings.)

PHOTOGRAPH COURTESY OF THE MUSEUM OF MODERN ART, NEW YORK.

cue

Theater

Edited by Ada Calhoun

Broadway

Previews and Openings

Amour
Michel Legrand's tale of a Paris postal worker who discovers he can walk through walls was a hit in France; now director James Lapine brings the romantic musical to Broadway. $60–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/20 opening. • Music Box Theatre, 239 W. 45th St. (212-239-6200).

Dance of the Vampires
Michael Crawford, the original Phantom of the Opera, stars as Count Von Krolock, a nineteenth-century vampire who tries to win the soul and body of a beautiful young woman. $25–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews starting 10/14 for an 11/21 opening. • Minskoff Theatre, 200 W. 45th St. (212-307-4100).

Flower Drum Song
Lea Salonga stars in this updated production of the Rodgers and Hammerstein musical about Chinese immigrants in San Francisco who convert an old theater into a nightclub. $20–$100. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 10/17 opening. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

Hollywood Arms
Hal Prince directs this new play by Carrie Hamilton and Carol Burnett based on Burnett's memoir about growing up at the foot of the Hollywood hills. $20–$80. During previews: Mon.–Sat. at 8, Wed. and Sat. at 2. Regular schedule: Tues.–Sat at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/31 opening. (See box.) • Cort Theater, 138 W. 48th St. (212-239-6200).

Movin' Out
A new musical conceived, choreographed, and directed by Twyla Tharp and based on 24 songs by Billy Joel. $40–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 10/24 opening. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

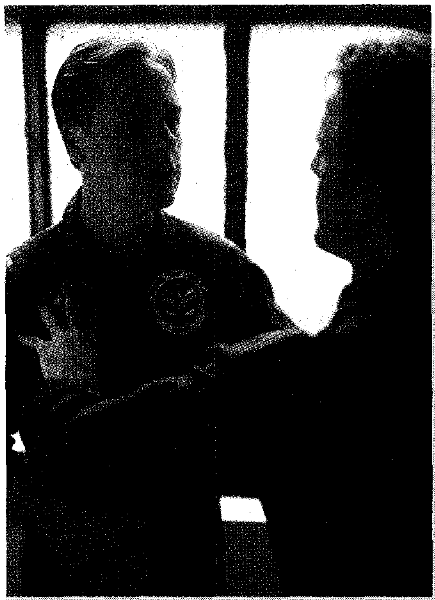
Say Goodnight Gracie
Frank Gorshin is George Burns in this one-man show by Rupert Holmes. Before he can join Gracie in heaven, Burns must give one final performance. $60–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/10 opening. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. Eye-popping sets and costumes by Bob Crowley. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$95. Tues.–Sat. at 8, Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

The Boys From Syracuse
This 1938 Rodgers and Hart musical based on Shakespeare's *A Comedy of Errors* is mostly disarming. Tunes like "This Can't Be Love" are treasures, but Nicky Silver's rewriting of George Abbott's book seems unnecessary. (Jeremy Gerard; 8/26/02) $25–$90. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 10/20. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).



Opening

Men in *Blue*

"Can you hear me?" Chad Lowe is shouting over the roar of power tools at the Village apartment he and his wife, actress Hilary Swank, are renovating. Lowe is getting used to noise: On the stage of the Samuel Beckett Theatre, the roar of jets scores D.M.W. Greer's military drama **Burning Blue**, in which Lowe (pictured) stars as a Navy airman forced to come to terms with his own bigotry when his longtime best friend (Mike Doyle, right) violates the military's don't-ask-don't-tell policy. Lowe's character doesn't take the news well, and immediately turns "from a loving, wonderful guy into someone really cruel—which of course for an actor is a dream role." After ten years away from the stage ("and not for lack of trying"), Lowe has a prime part in a play he describes as "really dynamic, provocative, and moving," an unbelievably hip wife, and a new pad, and, he points out, "it's autumn in New York!" (See "Off Broadway: Previews and Openings.")

★ Cabaret
American Beauty director Sam Mendes's 1998 Tony-winning adaptation of the musical based on Christopher Isherwood's *Berlin Stories* is dark in spirit and light on clothes. The decadent world of Weimar-era Berlin cabaret is re-created, appropriately enough, in what was once the notorious nightclub Studio 54. Raul Esparza and Molly Ringwald star. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This lurid musical about the celebrity potential of female murderers won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking (after Bob Fosse) and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer (now hot young actor Taye Diggs) and the tabloid press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Shubert, 225 W. 44th St. (212-239-6200).

★ 42nd Street
The hit 1933 movie about the chorus girl who becomes a star was made into a Broadway musical in 1980 and ran for eight years. The show is back, and it's an absolute knockout. *42nd Street* is on 42nd Street, God is in his Heaven, and all is right with the world. Now Kate Levering is back, too, as the lead. (John Simon; 5/14/01) $25–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ Frankie and Johnny in the Clair de Lune
Edie Falco (*The Sopranos*) and Stanley Tucci (*Road to Perdition*) headline this revival of Terrence McNally's tender play about a waitress and a short-order cook in New York who spend the night together. As directed by Joe Mantello, this slice of life sprinkled with all sorts of spicy toppings proves surprisingly nourishing. (Simon; 8/19/02) $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/29. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

The Goat, or Who Is Sylvia?
Sally Field and Bill Irwin star in Edward Albee's dense Tony-winning drama about a successful architect who, at the pinnacle of his career, must confess to his wife and son the awful secret of his affair with, yes, a goat. (Simon; 3/25/02) $30–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
Kathleen Turner plays Mrs. Robinson in Terry Johnson's disastrous stage adaptation of the 1967 film. Co-starring *American Pie's* Jason Biggs and Kelly Overton. (Simon; 4/15/02) $21–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

★ Hairspray
This exuberant new musical based on John Waters's 1988 film follows the efforts of plump teen Tracy Turnblad (Marissa Jaret Winokur) to win over the hunk and the world as a dancer and integrationist on *The Corny Collins Show*. So many numbers bring down the house, it's a wonder the Neil Simon Theatre is still standing after the final curtain. (Gerard; 8/26/02) $65–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

Into the Woods
Vanessa Williams stars in Stephen Sondheim's mythic Tony winner, a journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Despite music and lyrics by Sondheim, book and direction by James Lapine, this production is a deluge of smirking camp. (Simon; 5/13/02) $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

Les Misérables
An audacious button-pusher based on the Victor Hugo novel, with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream." $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this inventive pro-

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' and critics' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th Street and in South Street Seaport at the corner of Front and John Streets; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY DAVID MORGAN.

duction is wrought with joyful mastery by experimental director Julie Taymor. Rewarded with a bouquet of Tonys in 1998. $25–$100. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
This contrived musical about a young bride-to-be and her single mother is scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. (Simon; 10/29/01) $55–$98.75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Metamorphoses
Writer-director Mary Zimmerman and her company use a 27-foot-long pool of water to tell Ovid's classic tales of Midas, Narcissus, and more. The myths have power despite some overly cute modern touches. (Simon; 10/29/01) $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway, at 50th St. (212-239-6200).

★ Oklahoma!
Choreographer Susan Stroman (*The Producers*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. A smash hit in London, something seems to have been lost in transit, but the songs, sets, and choreography should be enough to make *Oklahoma!* okay with you. (Simon; 4/8/02) $20–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince, has been running since 1988. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers
There's no ignoring the success of Mel Brooks's musical, directed and choreographed by Susan Stroman. Based on Brooks's Oscar-winning 1968 film about Broadway showmen who set out to produce the "surefire flop" *Springtime for Hitler*, the show set records at the 2001 Tony Awards and, despite the departure of its original stars, remains one of the hottest tickets in town. $30–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Anne Heche dazzles as a young woman mourning the death of her mentally unstable mathematician father. Not making things any easier are her type-A sister, a nosy graduate student (Neil Patrick Harris), and a groundbreaking proof of uncertain provenance that appears in her late father's office. Rewarded with a Pulitzer and several Tonys. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

★ Rent
This Pulitzer-winning musical about early nineties squatter culture has the best pop-music score Broadway has heard in 30 years. Jonathan Larson's songs, his heart, and his soul have lost none of their power in the six years this show has been on Broadway. 'N Sync's Joey Fatone now stars. (Gerard; 9/16/02) $35–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

★ Thoroughly Modern Millie
Sutton Foster turns gawkiness into something gazelle-like as Millie, a young woman who comes to New York to make her fortune. This winner of multiple Tonys is a mind-teasing and heart-tickling delight. (Simon: 4/29/02) $60–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, at 45th St. (212-307-4100).

Urinetown
A water shortage forces city-dwellers to comply with a pay-per-pee system in this parody of, or perhaps ode to, the modern musical. *Urinetown* rose from the downtown Fringe Festival to become a Tony winner and Broadway smash, but it lacks internal logic. (Simon; 9/24/01) $35–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun at 3. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Bailegangaire: The Town Without Laughter
Senile old Mommo (played by Olivier Award winner Pauline Flanagan) tells all in this production written and directed by Irish playwright Tom Murphy. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 10/13 opening. Through 11/24. • The Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Betty Rules
Politically active five-piece girl band Betty has been around for fifteen years. This fall, its members present the group's colorful story in theatrical form. Directed by Michael Greif (*Rent*). $29.90–$44.90. Tues–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 5. In previews for a 10/15 opening. • Zipper Theatre, 336 W. 37th St. (212-239-6200).

Big Al
Bryan Goluboff's new play about a young screenwriter who tries to write a film for his idol, Al Pacino. $35. Mon.–Sat. at 8, Sat. at 3. In previews for a 10/28 opening. • Arclight Theatre, 152 W. 71st St. (212-239-6200).

Black Spot
Monologuist Spalding Gray presents his latest work-in-progress, which covers turning 60, a trip to Ireland, his family, a car crash, two operations, and September 11. $25. Mondays at 8:30. Through 12/30. • P.S. 122, 150 First Ave. (212-477-5288).

Blessing in Disguise
Seven magnificent men fight for the right to perform. $55. Mon.–Fri. at 8, Sat. at 5 and 8. In previews for a 10/19 opening. • Times Square Theatre, 675 Eighth Ave., at 43rd St. (212-206-1515).

Book of Days
Signature Theatre continues its Lanford Wilson season with this emotionally charged play. Like *Burn This*, *Book of Days* deals with reactions to a death, only in this case the deceased is not a New York dancer but rather the community leader of a small midwestern town. $50. Tues.–Sat at 8, Sat. at 2, Sun. at 3. In previews starting 10/15 for an 11/3 opening. Through 12/8. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Burning Blue
After a fatal accident involving three F-18s, officers and spouses become subjects of a modern-day witchhunt in D.M.W. Greer's acclaimed drama. Directed by John Hickok; won two Laurence Olivier Awards in London. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 5. In previews for a 10/16 opening. Through 12/15. (See box.) • Samuel Beckett Theatre, 410 W. 42nd St. (212-279-4200).

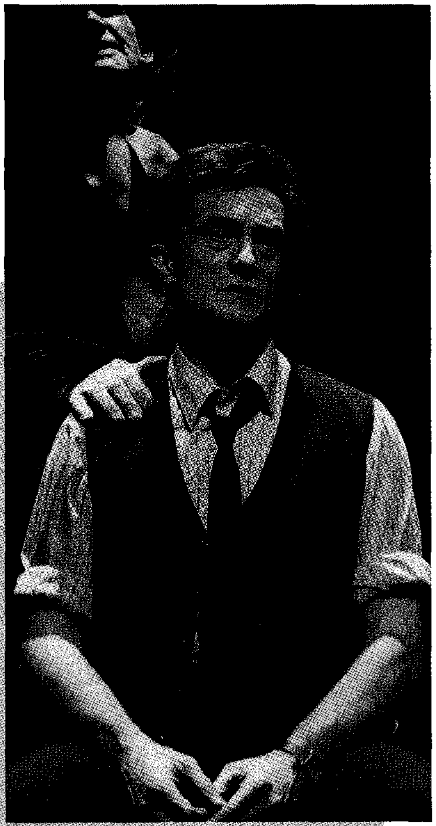
Cheat
Women's Project and Productions kicks off its twenty-fifth season with this new play by Julie Jensen about two women who lose their jobs at a munitions plant at the end of WWII. $39. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews starting 10/10 for a 10/16 opening. Through 11/3. • Women's Project Theatre, 424 W. 55th St. (212-239-6200).

Debbie Does Dallas
Sherie Rene Scott stars in this stage adaptation of the seminal film about one woman's drive to make it onto the Dallas Cowboys cheerleading squad. $30–$35. Mon.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10. In previews for a 10/29 opening. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Dudu Fisher: Something Old, Something New
The famed virtuoso and cantor brings traditional Jewish standards and Broadway favorites to the Lower East Side. Mon.–Thurs., Sat. at 8, Sun. at 7, Wed. and Sun. at 2. $45–$60. In previews starting 10/15 for a 10/30 opening. Through 12/8. • Mazer Theatre, 197 E. Broadway (212-239-6200).

Previews

Wilde Life



In the Mitzi E. Newhouse Theater's powder room during intermission one recent Sunday, some subscribers seemed surprised to find themselves watching a musical about, as they say in Ireland, "a poofter." "But it's not a gay musical," insists Terrence McNally (*Frankie and Johnny in the Claire de Lune*), who wrote the book for **A Man of No Importance**, which opens October 10 with music by Stephen Flaherty and lyrics by Lynn Ahrens. "It's a musical about a man who comes to terms with who he is. It's a story about the role art plays in our lives." Alfie, a Dublin bus conductor (Roger Rees, pictured), lives for the transformative power of the theater, directing his riders—"housewives and butchers and retired publicans"—in amateur plays at St. Imelda's, ignoring his own loneliness. And yet, Alfie is eventually forced to face reality: "To be a true artist, you have to be a part of the world," explains McNally. "Alfie's life parallels Oscar Wilde's, in that Wilde thought being an artist made him impervious to the laws of England, and then was brought down. Alfie in a sense is as wise a man at the end of the show as Wilde was when he ended up in Reading Gaol, and I find that very moving." The subscribers' thunderous round of applause suggested McNally was not alone. (See "Off Broadway: Previews and Openings.")

PHOTOGRAPH BY PAUL KOLNIK.

NEWYORKMETRO.COM
Find a review. For John Simon's theater reviews, go to nymetro.com/archive/simon.

The Exonerated
Politically charged play crafted from interviews with freed death-row inmates. Stars Richard Dreyfuss, Jill Clayburgh, and Sara Gilbert. $55. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. In previews for a 10/10 opening. • Bleecker Street Theatre, 45 Bleecker St. (212-307-4100).

A Man of No Importance
World premiere of a musical based on the 1994 film about a Dublin bus driver who moonlights with an amateur theater company and gets into trouble with the Church for putting on *Salome*. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/10 opening. (See box.) • Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Water Coolers
A new musical revue about corporate America from Thomas Michael Allen (creator of *Tony 'n' Tina's Wedding*). $50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. In previews for a 10/13 opening. • Dillons, 245 W. 54th St. (212-239-6200).

Yellowman
Two South Carolinians who grew up as best friends realize on the verge of adulthood that skin color divides. Finalist for the 2002 Pulitzer Prize. $60. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. In previews for a 10/22 opening. Through 12/15. • Manhattan Theatre Club Stage I, 131 W. 55th St. (212-581-1212).

Yentl
The Folksbiene, America's oldest professional Yiddish theater, presents the Yiddish world premiere of Isaac Bashevis Singer's folk tale, which, according to Singer, is about "the divine androgyny of the soul." Simultaneous English translation will be provided via headsets. $45. Tues.–Thurs. at 7, Sat. at 8, Sun. at 5:30, Wed. and Sun. at 2. In previews starting 10/15 for a 10/27 opening. Through 12/29. • PCMH Theatere, 344 W. 36th St. (212-307-4100).

Zanna, Don't!
This pop-musical fairy tale depicts a high-school fantasyland where it's cool to be smart and gay. $25. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews starting 10/8 for a 10/17 opening. Through 11/3. • Rodney Kirk Theatre on Theatre Row, 410 W. 42nd St. (212-279-4200).

Now Playing

Art of the Tale
Series of five tales told by popular storyteller Odds Bodkin. $45. Schedule varies; call for details. Through 12/15. • Clark Studio Theater, Lincoln Center, 165 W. 65th St. (800-554-1333).

Birdy's Bachelorette Party
Celebrate the upcoming wedding of a sweet legal secretary to her construction-worker boyfriend with wacky antics including a lingerie show, karaoke, and a sex-toy demonstration. $60 includes postshow admission to the club. Fri.–Sat. at 8. • Culture Club, 179 Varick St. (212-352-3101).

Blue Man Group: Tubes
You've seen the Intel commercials; now see the popular painted men in real life. Props include toilet paper and cereal. $55–$65. Tues.–Thurs. at 8; Fri. at 7 and 10; Sat. at 4, 7, and 10; Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Burn This
Catherine Keener, Edward Norton, Ty Burrell, and Dallas Roberts star in this flaccid, dated Signature Theatre Company production of Lanford Wilson's 1987 play about four New Yorkers grieving for a dead dancer. (Gerard; 9/30/02) $65. Tues.–Sat. at 8. Wed., Sat., Sun. at 3. Through 11/3. • Union Square Theater, 100 E. 17th St. (212-307-4100).

The Butter and Egg Man
Atlantic Theater Company's 1925 comedy by George S. Kaufman about a young midwestern man who lands in New York and tries his luck at show business is dated, but the cast is acceptable. (Simon; 10/14/02) $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Atlantic Theater Company, 336 W. 20th St. (212-239-6200).

The Charity That Began at Home
Last performed in England in 1917, this comedy about put-upon do-gooders has been resurrected by the Mint Theater Company. $35. Tues.–Thurs. at 7, Fri. and Sat. at 8, Sat. and Sun. at 2. Through 10/27. • Mint Theater, 311 W. 43rd St. (212-315-0231).

Comedy of Errors
Aquila Theatre Company's popular, critically acclaimed adaptation of Shakespeare's comedy, in the style of a "twenties Turkish cartoon dream." $45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 2 and 5. • Theatre Row's Clurman Theatre, 410 W. 42nd St. (212-279-4200).

The Dark Kalamazoo
One-woman show by Oni Faida Lampley about becoming "an SBW—a Strong Black Woman." $35. Tues.–Sat. at 8, Sat. and Sun. at 3. • Greenwich House Theatre, 27 Barrow St. (212-633-9632).

★ De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. Plan on audience participation and mist. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Defending the Caveman
The longest-running solo show in Broadway history, a comedy about the battle of the sexes, returns to New York after an international tour. $39.50–$49.50. Wed.–Sun. at 8, Sat. at 2 and 5, Sun. at 3. Wed.–Sun. at 8, Sat. at 2 and 5. Sun. at 3. Through 10/20 and 11/12–11/24. • Town Hall, 123 W. 43rd St. (212-307-4100).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

★ Endpapers
A breathlessly fast, funny, and thoughtful play about office politics at an independent publishing house. *Endpapers'* author, Thomas McCormack, is the former CEO of St. Martin's Press. (Simon; 7/8/02) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. No matinee performance 10/9. Additional performance 10/13 at 7:30. Through 10/27. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

★ Evolution
Jonathan Marc Sherman's clever new 90-minute play traces a home-schooled academic's fateful trip to L.A., where he discovers a life beyond his thesis on Darwin. Though drenched in pop culture savvy, Sherman's play is miraculously cynicism-free. The show's wholly adorable cast includes Josh Hamilton (*Proof*) and Ione Skye (*Say Anything*). $15. Wed.–Mon. at 8. Through 10/13. • Bleecker Street Theatre, 45 Bleecker St. (212-260-3750).

Faster
There's no want of energy in Rattlestick Theatre's new play by Adam Rapp in which two scam artists caught in a heat wave prepare to sell a little girl. But *oh dear*, is the apocalyptic symbolism overwhelming. (Gerard; 9/30/02) $35. Mon., Wed.–Sun. at 8. Through 10/13. • Rattlestick Theater, 224 Waverly Pl. (212-627-2556).

★ Forbidden Broadway 20th Anniversary Celebration
Current targets of this long-running spoof of musicals past and present include: "saucy Fosse" choreography, the "tongue-spraining" lyrical stylings of Steven Sondheim, and "all the Nazi musicals" (*Cabaret*, *The Producers*, and *The Sound of Music*). $49.50–$57. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Happy Days
Samuel Beckett's *Happy Days* premiered at the Cherry Lane in 1961 and returns directed by Joseph Chaikin, with Joyce Aaron as its sorrowful heroine, Winnie. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Harlem Song
George C. Wolfe's new musical traces the music and culture of Harlem from the twenties to the present, and despite re-creating moments like Ella Fitzgerald's winning performance at Amateur Night at the Apollo, there is no real passion behind this production. (Simon; 9/19/02) $20–$55. Sat. at 8, Sun. and Mon. at 7, Sat. at 2 and 5, Sun. at 3. • Apollo Theatre, 253 W. 125th St. (212-307-7171).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

In Real Life
Daniel Sullivan directs Charlayne Woodard (whose breakthrough was in *Ain't Misbehavin'*) in an autobiographical play about her life as a young actress. $45. Tues.–Sun. at 7:30. Sat.–Sun. at 3. Through 11/10. • Manhattan Theatre Club, Stage II, 131 W. 55th St. (212-581-1212).

Jolson & Company
This new musical about Al Jolson, the legendary "Jazz Singer," follows his epic career (1915–1950) through vaudeville, Broadway, radio, and talkies. $65. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Julius Caesar
Popular experimental group Axis Company presents Shakespeare's *Julius Caesar* as a psychological journey in which the people of Rome are "convicts of their errors." $10. Thurs.–Sat. at 8. Through 11/16. • The Axis Theatre, 1 Sheridan Sq. (212-807-9300).

The Junebug Symphony
French physical-theater ensemble evokes a Wonderland-like world full of song, dance, and acrobatics. $10–$30. Thurs.–Sat. at 7, Sat. at 1, Sun. at 3. Through 10/13. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Late Night Catechism
Another interactive comedy (this one set in Catholic school) from the producers of *Tony 'n' Tina's Wedding*. $40. Wed. at 2, Fri. and Sat. at 8, Sat. and Sun. at 3. Opened 10/3/96. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Little Ham: A Harlem Jazzical
Con man Little Ham defends Harlem from the mob in this simpleminded musical based on Langston Hughes's 1936 farce of the same name. (Simon; 10/14/02) $65. Tues.–Sat. at 8, Wed.–Sat. at 2, Sun. at 3. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Love, Janis
A bio-musical based on the book *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

The Mayor's Limo
From the producer of *Tony 'n' Tina's Wedding* comes this new comedy about a homeless man arrested for urinating on the mayor's limousine. $45. Tues.–Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3. • Kraine Theatre, 85 E. 4th St. (212-353-3101).

Medea
As part of BAM's twentieth annual Next Wave Festival, Fiona Shaw stars in a Deborah Warner–directed Abbey Theatre production of Euripides' *Medea*. $25–$65. Tues.–Sat. at 7:30, Sat. at 2, Sun. at 3. Through 10/12. • BAM Harvey Theater, 651 Fulton St., Fort Greene, Brooklyn (718-636-4100).

Menopause the Musical
A parody about "the change," set in Bloomingdale's. $49.50. Tues.–Fri. at 8, Wed., Thurs., Sat., and Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Mi Tia la Jamona and Que Buena Amiga Es Mi Suegra
My Aunt the Old Maid and *How Good My Mother-in-Law Is*: two plays from the Dominican Theatre Festival. $25–$40. Schedule varies; see www.repertorio.org for details. Through 10/27. • Gramercy Arts Theatre, 138 East 27th St. (212-889-2850).

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $29.50–$32.50. Mondays at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

My Old Lady
A man inherits a Paris apartment, but when he arrives, he finds his father has already installed two tenants, an old lady and her daughter. Written by Israel Horovitz and directed by David Esbjornson, the story is civilized and amusing, but quite simply *incroyable*. (Simon; 10/14/02) $60. Tues.–Sat. at 8, Sat. at 2, Sun.

at 3 and 7. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$65. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

★ Our Lady of 121st Street
Philip Seymour Hoffman directs this dark Labyrinth Theater Company production of a play by Stephen Adly Guirgis about a group of old friends brought together by the death of a nun from their childhood. Workshoppy, but in a good way: a serious showcase of theatrical craft. $37.50. Mon.–Sat. at 8, Sat. at 3. Extended through 10/12. • CenterStage, 48 W. 21st St., fourth fl. (212-206-1515).

Perfect Crime
Warren Manzi's long-running thriller is about a psychiatrist accused of killing her rich husband, and the police detective who falls for her. $40. Mon., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theater, Broadway at 46th St. (212-695-3401).

The Prince and the Pauper
A new musical based on the Twain novel, with music and lyrics by Neil Berg, additional lyrics by Bernie Garzia, and book by Garzia and Ray Roderick. $40–$60. Tues.–Thurs. at 7:30, Fri. and Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

The Resistable Rise of Arturo Ui
Al Pacino, Billy Crudup, Paul Giamatti, Chazz Palminteri, Tony Randall . . . An all-star cast appears in this National Actors Theatre revival of Bertolt Brecht's Nazi parable set in gangster-era Chicago. $100 for non-NAT members. Tues.–Sat. at 7:30, Sun. at 3. • Michael Schimmel Center for the Arts at Pace University, Spruce St. between Park Row and Gold St. (212-239-6280).

★ Ricky Jay: On the Stem
The stem in question is Broadway, and the street's colorful history is enchantingly explored and masterfully demonstrated in sleight-of-hand artist Ricky Jay's latest show, directed by David Mamet. $65. Tues.–Sat. at 8, Sun. at 7. Through 10/20. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Rum & Vodka
Conor McPherson's earliest play is this dark comedy about an Irishman who wakes up to a life he hates and heads straight for the pub. $15. Tues.–Sat. at 8, Sun. at 3. • Ohio Theatre, 66 Wooster St. (212-206-1515).

She Stoops to Conquer
This British class comedy wowed the 1773 Covent Garden crowd. Now Miss Hardcastle and Mr. Marlow come to St. Mark's Place. $30–$40. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 11/10. • Pearl Theatre, 80 St. Mark's Pl. (212-598-9802).

Split
Award-winning playwright Michael Weller's comic drama documents the breakup of a "perfect couple" and the effect it has on their friends. $35. Mon., Wed.–Sat. at 8, Sat. at 3, Sun. at 7. Through 10/20. • The Lion Theatre, 410 W. 42nd St. (212-279-4200).

Stomp
A boisterous riot of found-object percussion. $35–$60. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

Take Me Out
This new play by Richard Greenberg about a gay baseball player who comes out to the media would make a great sitcom, but it doesn't actually have anything very interesting to say about coming out, or intolerance, or, for that matter, baseball. (Gerard; 9/15/02) $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Extended through 10/27. • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

The Guys
Polly Draper and Terrence Mann star in Anne Nelson's play about a fire captain and an editor who helps him eulogize his fallen men. $55. Tues.–Fri. at 7. Through 10/11. • Flea Theater, 41 White St., between Church and Broadway. (212-205-1515).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel
In Glen Berger's well-paced drama, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Sat. at 8, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

★ The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for what lies "down there." Performed by a rotating cast of three actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The World Over
Playwrights Horizons presents this epic adventure about the lost prince of a mythical land who travels the world to reclaim his birthright. Seven actors perform more than 30 roles. Playwright Keith Bunin juggles wonderment with mischevious irony. (Simon; 10/14/02) $50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. Through 10/13. • The Duke on 42nd Street, 229 W. 42nd St. (212-239-6200).

Off-Off Broadway

Antony and Cleopatra
Bollywood-inspired production with an all-female cast. $15. Thurs.–Sat. at at 7:30, Sun. at 5. In previews for a 10/10 opening. Through 11/3. • Connelly Theatre, 220 E. 4th St. (212-206-1515).

Fuentovejuna
The Obie-winning National Asian American Theatre Company presents an all-Asian cast in Lope de Vega's seventeenth-century play about the Spanish Golden Age revolt of a small town against an aristocratic commander. $19. Mon.–Sat. at 7, Sat. at 3. In previews starting 10/14 for a 10/17 opening. Through 11/2. • Intar 53, 508 W. 53rd St. (718-623-1672).

Potty Mouth
Downtown performer Andy Horowitz, best known for bits like "Oh My God, I Have My Nose Buried in Some Fat Guy's Ass!" is back with this one-man show about his sexual exploits. $10. Fridays at midnight. Through 10/18. Additional shows 10/11 and 10/18 at 10. • Surf Reality, 172 Allen St., second fl. (212-673-4182).

Pullin' Away
Gavin Creel, the Tony-nominated star of *Thoroughly Modern Millie*, appears in his own one-man musical show. $10. Mondays at 8. Through 10/28. • Fez Under Time Cafe, 380 Lafayette St. (212-462-9077).

Single Wet Female
Romance meets high-anxiety thriller in this tale of clashing roommates. Stars two of the funniest lesbians in New York: Obie winner Carmelita Tropicana and that divine dyke of darkness, Marga Gomez. $15. Thurs.–Sun. at 7:30. Through 10/20. • P.S. 122, 150 First Ave. (212-477-5288).

SlutforArt, a.k.a. Ambiguous Ambassador
Multimedia work by important performers Ping Chong and Muna Tseng, reflecting on Tseng's late brother, the photographer and performance artist Tseng Kwong Chi. $25. Thurs.–Sat at 7:30, Sun. at 5. Through 10/13. • LaMaMa, Etc. 74A E. 4th St. (212-475-7710).

Previews

Arms and the Man

When Carol Burnett and her daughter, actress Carrie Hamilton, asked Hal Prince in 1999 to help them find a director for their stage adaptation of Burnett's book, Prince was too embarrassed to tell them that he wanted to direct **Hollywood Arms** himself. "What if they didn't want me?" he recalls thinking. Sure, why would they want the winner of 20 Tony Awards? The man honored with a National Medal of Arts in 2000 for "changing the nature of the American musical"? Surely he jests. "No! It sounds coy; it's not coy." In any case, Prince finally spoke up, and before long, he, Burnett, and designer Walt Spangler were on a research pilgrimage to the one-room Hollywood apartment Burnett (played by Sara Niemietz, pictured, right) shared growing up with her grandmother, half-sister, and, at a particularly bleak point, a fourth woman. Burnett's mother (Michele Pawk, left) lived down the hall, alone. Prince's reaction? "We could never put that room on a Broadway stage; it's so small!" Yet Burnett went straight from that apartment to New York and stardom. (Sadly, her daughter didn't live to see it onstage; Hamilton died earlier this year, at 38.) "Ultimately," explains Prince, "*Hollywood Arms* is about how a family like that—despite alcoholism, poverty, food stamps—can nourish someone, just through laughter and a whole lot of music." (See "Broadway: Previews and Openings.") A.C.

PHOTOGRAPH BY ERIC Y. EXIT.

cue

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

★ Georg Baselitz
Paintings and drawings whose grotesque anthropomorphic distortions were influenced by popular Surrealist writings, created by the German artist at the beginning of his career in the sixties; through 11/2. • Zwirner & Wirth, 32 E. 69th St. (212-517-8677).

Fabian Birgfeld
Video sculptures, photographic triptychs, and other works that alter perceptions of everyday spaces; through 10/31. • Goethe Institut, 1014 Fifth Ave. (212-439-8700).

★ Paul Feeley
A two-gallery retrospective of paintings by this artist who was associated with the Color-Field painters, but whose forms were derived from ancient Greek architecture, Moorish tiles, and Middle Eastern decoration (see "Solos: Chelsea"); through 11/23. (See box.) • Markey, 42 E. 76th St. (212-517-9892).

★ Buffie Johnson
Paintings spanning the artist's career since the fifties, among them her gestural paintings of the sixties, her monumental plant images of the seventies, and her numbering series of the nineties; through 11/23. • Shapolsky, 152 E. 65th St. (212-452-1094).

★ Markus Lüpertz
New paintings from the series "Semiramis," inspired by the hanging gardens of Babylon built by Queen Semiramis; through 11/16. • Knoedler, 19 E. 70th St. (212-794-0550).

Tatyana Murray
Monochromatic wall sculptures of biomorphic forms and a video; through 10/26. (See "Solos: Chelsea.") • Graham, 1014 Madison Ave. (212-535-5767).

★ A. R. Penck
Recent paintings that build on the German artist's knowledge of cybernetics, information theories, behavioral sciences, and non-Western traditions of art, comprising brusquely rendered abstract and representational pictographs; through 11/2. • Werner, 4 E. 77th St. (212-988-1623).

★ Andy Warhol
Paintings from the artist's "Piss" and "Sex Parts" series from the seventies and early eighties, and drawings of males nudes dating from the fifties to the late seventies; through 11/2. • Gagosian, 980 Madison Ave. (212-744-2313).

57th Street Area

Jeffrey Blondes
New paintings inspired by landscapes in France and seascapes in Scotland; through 10/26. • Findlay, 41 E. 57th St. (212-486-7660).

★ Paul Cadmus/Mark Greenwold
Chalk and crayon drawings of the male nude dating from the thirties to the nineties/One new painting that explores the issues and complexities of late middle age, depicting people from the artist's life in roles that do not necessarily correspond with reality; 10/10–11/9. • DC Moore, 724 Fifth Ave. (212-247-2111).

★ Preston Dickinson
The first one-person exhibition of the American Precisionist's still-lifes and landscapes since the Whitney Museum's 1980 retrospective; through 10/26. • Zabriskie, 41 E. 57th St. (212-752-1223).

Käthe Kollwitz
An exhibition of etchings, lithographs, and woodcuts coinciding with the publication of Alexandra von dem Knesebeck's newly revised *catalogue raisonné* of the artist's work; through 1/4/03. • St. Etienne, 24 W. 57th St. (212-245-6734).

★ Bettye Saar
"Colored: Consider the Rainbow," recent autobiographical assemblages and collages that portray the tangled roots of the artist's ancestry and are her interpretation and perception of prejudice; through 11/2. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Jon Schueler
Paintings and watercolors by the late artist known for his poetic depictions of the sky in Maillaig, Scotland, where he maintained a studio off and on for years; through 10/31. • Perlow, 41 E. 57th St. (212-644-7171).

Manolo Valdés
Recent sculptures of female heads in bronze, lead, and iron; through 11/2. • Marlborough, 40 W. 57th St. (212-541-4900).

Soho and Tribeca

Viola Frey
Recent monumental ceramic sculptures of men, women, and amphorae, and three tile walls; through 10/26. • Hoffman, 429 W. Broadway (212-966-6676).

★ Liza Lou
A 35-foot-long 1949 Spartan Mobile Mansion transformed by the artist into a fantasy world of decadence and crime; 10/12–11/30. • Deitch, 76 Grand St. (212-343-7300).

★ Robert Mangold
The Minimalist artist's early paintings from the mid-sixties, several of which have not been previously exhibited; through 10/26. • Freeman, 560 Broadway (212-966-5154).

Mathieu Mercier
New sculptural installations inspired by twentieth-century European avant-garde utopias; through 10/26. • Brownstone, 39 Wooster St. (212-334-3455).

★ Jim Shaw
A fictional historical tableau that depicts the studio of a painter involved in O-ism, a pseudo-religion whose beliefs included the notion of a female deity, time going backward, and a prohibition on figurative art; through 10/26. • Swiss Institute, 495 Broadway (212-925-2035).

★ Rosie Lee Tompkins
Brilliantly colored, geometrically patterned quilts by a northern Californian African-American quiltmaker who was born in 1936 and grew up helping her mother "piece" quilts in rural Arkansas; through 11/23. • Blum, 99 Wooster St. (212-343-0441).

Chelsea

★ Doug Aitken
Two new video installations, *new skin* and *on*, that are perceptual investigations of time; through 10/26. • 303, 525 W. 22nd St. (212-255-1121).

★ Brian Alfred
New paintings and computer animations depicting architectural sites that suggest impending crisis; through 11/2. • Protetch, 511 W. 22nd St. (212-691-4342).

★ Wim Delvoye/Hope Atherton
Nine stained-glass windows in the medieval tradition depicting erotic and medical X-ray imagery/An installation and drawings that explore the act of sacrifice. Through 10/26. • Sperone Westwater, 415 W. 13th St. (212-999-7337).

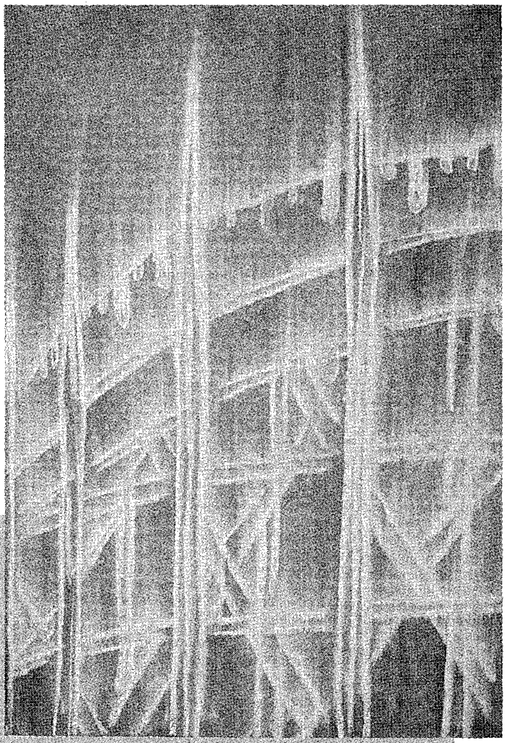
John Descarfino
Paintings based on found images of interior architectural spaces; through 10/26. • Schoormans, 508 W. 26th St. (212-243-3159).

★ Paul Feeley/Peter Cain
Paintings and sculptures made between 1958 and 1965 by this artist who was associated with the Color-Field painters, but whose compositions were derived from ancient Greek architecture, Moorish tiles, and Middle Eastern decoration (see box)/The first solo exhibition of the artist's paintings of truncated cars since his untimely death in 1997. Through 11/23. • Marks, 522 W. 22nd St. (212-243-0200).

Marcia Hahif
Minimal pencil drawings made in New York between

Talent

Chalk Talk



The much-admired exhibition **Gary Simmons**, a traveling survey of the artist's drawings, photographs, videos, and sculptures from the past seven years, is making its final stop, at the Studio Museum in Harlem. The stars of the show are his monumental, eloquent white-chalk drawings (pictured, *Curve [Ghoster]*, 1996) that Simmons renders on slate-painted panels or walls, then partially erases. Like powerful memories, Simmons's vestiges of imagery, inspired by racial stereotypes, are anything but fleeting. (October 9 through January 5; see "Museums.")

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

PHOTOGRAPH COURTESY OF STUDIO MUSEUM IN HARLEM.

1972 and 1976; through 11/2. • Ritter, 453 W. 17th St. (212-463-7375).

★ Robert Longo/Jim Shaw
Monumentally scaled charcoal drawings of massive waves, each one named after a famous surfing beach/Thrift-store paintings that reference the artist's invented religion, O-ism (see "Solos: Soho and Tribeca"). Through 10/26. • Metro Pictures, 519 W. 24th St. (212-206-7100).

Tatyana Murray
Wall-mounted and free-standing biomorphic sculptures of molded Hydrocal to which the artist adds color and velvet flocking; through 10/26. (See "Solos: "Madison Avenue and Vicinity.") • JG Contemporary, 505 W. 25th St. (212-535-5767).

Georges Noël
Collages, handmade rice paper, and oil paintings that depict dense overlappings of signs, writings, and musical scores; through 11/2. • Chanin, 210 Eleventh Ave. (646-230-7200).

★ Ray Johnson
Collages and portraits on masonite, many of which appear in the new film about the artist, *How to Draw a Bunny*, beginning a two-week run at the Film Forum on October 9 (call 212-727-8110 for screening times); through 10/26. • Feigen, 535 W. 20th St. (212-929-0500).

Edda Renouf
Recent paintings and drawings that use the techniques of scraping and incising to create repetitive accumulations of marks and lines that are evocative of the ripples of water on a lake or furrows in a field; through 11/6. • Helman, 601 W. 26th St. (212-929-1545).

★ Sam Taylor-Wood
Two new silent films, *Breach* and *Pietà*, and a group of photographs, including "The Passion Cycle," a series depicting a couple making love in an ornately appointed bedroom; through 11/2. • Marks, 523 W. 24th St. (212-243-0200).

Vargas-Suarez Universal
Murals drawn on the gallery's walls based on the floor plans of the Tate Modern and 10 Ludgate Place in London, and of the Kuala Lumpur International Airport in Malaysia; through 10/26. • Erben, 516 W. 20th St. (212-645-8701).

Peter Waite
Paintings on aluminum panels that depict images from the artist's travels and provincial life, often portraying the distant and the local together; through 11/2. • Thorp, 210 Eleventh Ave. (212-691-6565).

Clare Woods
Large-scale paintings based on photographs of wooded areas in the English countryside at night; through 11/2. • Cohan Leslie and Browne, 138 Tenth Ave. (212-206-8710).

Group Shows

Madison Avenue and Vicinity

Davis & Langdale
Collages and works on paper by Cornell, Graves, G. John, M. Prendergast, Ryan, Sterner, Tobey, others; through 11/9. • 231 E. 60th St. (212-838-0333).

57th Street Area

★ UBS/PaineWebber
"The Decorative Arts of New York 1700–1900: The Wunsch Collection From the New York State Museum." More than 135 objects and artworks—among them silver, furniture, ceramics, and paintings—that show the aesthetic influence of European high style on urban and rural New York craftsmen; through 12/6. • 1285 Sixth Ave. (212-713-2885).

Soho and Tribeca

★ Art in General
"Art in General on Canal," commissioned public art projects on and around Canal Street by Buckingham, Gardiner, Haye, Schimert, The PARbros, others; through 2/1/03 (call gallery for locations and tour information); "With(in)," works by artists from Thailand and New York who explore contemplative space; through 12/21. • 79 Walker St. (212-219-0473).

Chelsea

Brown
Works in a variety of media by 24 artists inspired by a September day spent in the gardens of Wave Hill, among them Buist, Fyfe, Hardie, Holliday, Jones, von Bergen; through 11/2. • 526 W. 26th St. (212-252-4885).

Snyder
"Austere Geometry (1955–1975)," works by five painters—Karl Benjamin, Frederick Hammersley, Tadaaki Kuwayama, John McLaughlin, and Sidney Wolfson—who worked in an austere geometric style; through 10/26. • 601 W. 29th St. (212-871-1077).

Photography

★ Bobby Neel Adams
Photographic portraits created by splicing together present-day portraits of his subjects with their childhood photographs; through 11/16. • Kent, 67 Prince St. (212-966-4500).

Jonathan Anderson and Edwin Low
Collaborative silver gelatin photographs of the Danish National Gymnastic team performing awesome feats; through 10/29. • Stevenson, 338 W. 23rd St. (212-352-0070).

Bruno Bernard
Pin-up shots of Brigitte Bardot, Rita Hayworth, Marilyn Monroe, and other actresses by the master of the genre known simply as "Bernard of Hollywood"; through 10/26. • Staley-Wise, 560 Broadway (212-966-6223).

★ Peter Campus
Videos and photographs from the seventies and recent single-channel videos; through 10/26. • Tonkonow, 535 W. 22nd St. (212-255-8450).

★ Georgina Houghton/Marvin E. Newman
Albumen-process photographs from the 1870s by a London medium and her photographer-collaborator, Frederic Hudson, that purport to depict ghosts/A series of photographs from 1951 that capture shadows cast by pedestrians on the pavements of downtown Chicago. Through 11/14. • De Lellis, 47 E. 68th St. (212-327-1482).

★ International Center of Photography
"Winogrand: 1964." Photographs shot by the photographer (1928–1984) during a road trip across America that show the country in transition, mired in the struggles of the civil-rights movement and poised at the beginning of the Vietnam War; through 12/1. • "Step Right This Way: The Photographs of Edward J. Kelty." Photographs of early-twentieth-century circuses and circus performers by a professional wedding and event photographer based in midtown Manhattan; through 12/1. • "Aftermath: Reflections on the Anniversary of September 11." Photographs taken by women's-rights activists in Taliban-controlled Afghanistan; photographs recording the aftereffects of the collapse of the World Trade towers by Jeff Mermelstein, and digital photographs recovered from the camera of Bill Biggart, the only photojournalist to be killed on September 11; through 12/1. • 1133 Sixth Ave. (212-857-0000), Tues.-Thurs. 10-5, Fri. 10-8 (5-8 P.M. voluntary contribution), Sat. and Sun. 10-6; $9, $6 students and seniors.

★ Daido Morimaya
Black-and-white photographs taken during one month in New York in 1971; through 11/2. • Roth Horowitz, 160a E. 70th St. (212-717-9067).

★ Clifford Ross
Black-and-white photographs of the ocean between Bridgehampton and Amagansett shot during hurricanes, and one photograph of the ocean seen from the main beach in East Hampton that was shot during Hurricane Erin on September 11, 2001; through 11/2. • Sonnabend, 536 W. 22nd St. (212-627-1018).

Tseng Kwong Chi
A survey of photographs by this artist who died of AIDS in 1990, including group portraits of East Village artists taken in the eighties, images of parties at the Metropolitan Museum, and works from the series "East Meets West," in which he inserted his own image in front of famous American landmarks; through 11/2. • Chambers, 210 Eleventh Ave. (212-414-1169).

★ Virginia Beahan and Laura McPhee/Wynn Bullock
New, large-scale color photographs taken during the artists' recent travels across the United States/A selection of works dating from 1950 to 1970 in which the nude was the primary focus. Through 11/2. • Miller, 20 W. 57th St. (212-397-3930).

★ Jeff Wall
New large-scale black-and-white photographs and back lit transparencies that depict obscure moments or events from everyday life, as well as a staged tableaux shot on a set the artist created in his Vancouver basement to replicate a basement in Harlem that draws on a scene from Ralph Ellison's 1952 novel, *After the Invisible Man*; through 11/2. • Goodman, 24 W. 57th St. (212-977-7160).

Museums

American Craft Museum
"From the Kilns of Denmark: Contemporary Danish Ceramics." A survey of ceramics produced in Denmark since 1982; through 1/5/02. • "Elegant Fantasy: The Jewelry of Arline Fisch." A survey of the jewelry artist's collars and body ornaments, which incorporate such textile techniques as weaving and crochet; through 1/5/03. • "September 11: Artists Respond." More than 60 works in fiber, wood, glass, metal, clay, and other mediums made by artists across the country in response to the events of September 11, 2001; through 1/5/03. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum
★ "American Anthem: Masterworks From the American Folk Art Museum." More than 250 objects from the museum's permanent collection, including paintings, sculpture, quilts, furniture, and pottery; through 1/5/03. • 45 W. 53rd St. (212-265-1040), Tues.-Sun. 10-6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
★ "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibition, first presented in 1998, of 400 to 500 live tropical butterflies from Central, South, and North America housed in a walk-in vivarium that approximates the butterflies' natural habitat; through 5/26/03. • Central Park West at 79th St. (212-769-5100); daily 10-5:45 (on Fri., Rose Center is open to 8:45 for daily space shows); $12 suggested contribution, $9 students and seniors, $7 children.

Asia Society and Museum
★ "The Native Born: Contemporary Aboriginal Art From Ramingining, Australia." A traveling exhibition of Aboriginal bark paintings, weavings, and wood sculptures organized by the Museum of Contemporary Art, Sydney; through 1/5/03. • "China Refigured: The Art of Ah Xian With Selections From the Rockefeller Collection." Sculptures in porcelain, lacquer, and cloisonné by the Chinese Australian artist; through 2/9/03. • "From Court to Caravan: Chinese Tomb Sculptures From the Collection of Anthony M. Solomon"; through 2/9/03. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Bronx Museum of the Arts
★ "AIM 22." Works by 36 emerging artists who participated in the museum's "Artist in the Marketplace" program; through 10/13. • "The Studio Portrait: A Collaborative Project by Carol Sun." An installation of nineteenth- and twentieth-century photographs of African-Americans from the museum's permanent collection; through 10/13. • "María Elena González: Mnemonic Architecture." A floor installation of white beads arranged to re-create the floor plan of the artist's childhood home in Havana; through 10/13. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. noon-9, Thurs.-Sun. noon-6; $5, $3 students and seniors, Wed. free.

Brooklyn Museum of Art
★ "Exposed: The Victorian Nude." The first exhibit to survey the full range of representations of the nude during the reign of Queen Victoria, from 1837 to 1901, including works by Lawrence Alma-Tadema, Edward Burne-Jones, Frederic Leighton, Dante Gabriel Ros-

setti, and others; through 1/5/03. • ★ "Judy Chicago: *The Dinner Party.*" The feminist sculptor's best-known work, which she recently gave to the museum, an installation consisting of a dinner table and 39 place settings representing 39 successful women, executed between 1974 and 1979 by some 400 women working as ceramicists, needleworkers, and china painters; through 2/9/03. • "BAM! BAM! BAM! Catching the NextWave for 20 Years." A multichannel video and sound installation celebrating the twentieth year of the Brooklyn Academy of Music's avant-garde Next Wave festival; through 1/12/03.• 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $6, $3 students and seniors.

Dia Center for the Arts

★ "Jo Baer: The Minimalist Years, 1960–1975." The artist's first solo museum exhibition in the United States since 1975, of hard-edge minimal paintings and drawings made during the years she lived in New York City; through 6/15/03. • "Jorge Pardo and Gerhard Richter: *Refraction.*" The former's design of Dia's ground floor is interwoven with the latter's paintings; through 6/15/03. • "Diana Thater: Knots + Surfaces." A large-scale multi-projection video installation; through 3/29/03. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. noon–6; $6, $3 students and seniors.

Drawing Center

"Kay Rosen, Collages 1999–2002"; through 10/26. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection

★ "Poussin, Claude, and Their World: Seventeenth-Century French Drawings From the École des Beaux-Arts, Paris." Drawings by Nicolas Poussin and Claude Lorrain, as well as by lesser-known artists such as Sebastian Bourdon, Charles Le Brun, Eustache Le Sueur, and Simon Vouet; through 12/1. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6 (Fri. to 8:45), Sun. 1–6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

★ "Between Word and Image: Modern Iranian Visual Culture." Paintings, sculpture, revolutionary posters, and black-and-white photographs made by Iranian artists in the sixties and seventies; through 12/7. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

★ "Moving Pictures." Photographs and video works from the seventies to the present, drawn primarily from the museum's collection, by Marina Abramovic, Vito Acconci, Stan Douglas, Andreas Gursky, Bruce Nauman, and others; through 1/12/03. • ★ "Bill Viola: Going Forth by Day." A new five-part, projected digital image cycle that is experienced architecturally and explores themes of human existence; through 1/12/03. • "Connecting Museums." The first of a series of exhibitions marking the museum's alliance with the State Hermitage Museum and the Kunsthistorisches Museum, in which each museum will have concurrent exhibitions of a signature artwork from each museum's collection; here, in New York, the Guggenheim will show its Manet, *Before the Mirror* (1876), the Hermitage's Rembrandt, *Portrait of Baertje Martens* (circa 1640), and the Kunsthistorisches Velázquez, *Infanta Margarita Teresa in a Pink Gown* (1654); through 10/20. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum

★ "Adolph Gottlieb." Paintings spanning the Abstract Expressionist's career from 1934 to 1973 and charting his evolution from his early representational easel paintings to his monumental abstract pictures; 10/11–3/2/03. • ★ "The City of K.: Franz Kafka and Prague." Photographs, manuscripts, and books set in a series of multimedia environments that place the German-Jewish writer in the context of the city in which he grew up; through 1/5/03. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11–5:45; Thurs. 11–8 (Thurs. after 5, pay what you wish), Fri. 11–3, Sun. 10–5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

★ "Richard Avedon: Portraits." A retrospective of the preeminent photographer's portraiture, including images of well-known writers, artists, actors, military leaders, and politicians; a series of portraits of his father in the years just prior to his death; and his portrayals of westerners from the series *The American West*; through 1/5. ★ "Gauguin in New York Collections: The Lure of the Exotic." Paintings, sculptures, drawings, ceramics, and prints from all periods of the artist's career, drawn from public and private collections in New York State and including more than 50 works from the museum's own holdings; through 10/20. • ★ "The Prints of Vija Celmins." Images of ocean surfaces, desert floors, and star-filled night skies that eschew conventional composition; 10/15–12/29 • "Nomadic Art of the Eastern Eurasian Steppes: The Eugene V. Thaw and Other New York Collections." Works in bronze, gold, and silver, including horse tack and harness fittings, chariot fittings, belt ornaments, weapons, and other objects; through 1/5/03. • "Arts of the Spanish Americas, 1550–1850: Works From the Museum's Collection." A sampling of religious and secular artworks made in colonial Latin America; 10/11–4/6/03. • "The Written Image: Japanese Calligraphy and Painting From the Sylvan Barnet and William Burto Collection." A collection tracing the evolution of Japanese calligraphy from the Nara period (710–784) through the nineteenth century; through 3/2/03. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $12, $7 students and seniors.

MoMA QNS

"A Walk Through Astoria and Other Places in Queens: Photographs by Rudy Burckhardt." Two unpublished albums of photographs taken in Queens by the Swiss-born photographer, filmmaker, and painter; through 11/4. • "Projects 76: Francis Alÿs"; through 10/30. • 33rd St. at Queens Blvd., Long Island City (212-708-9400), Thurs.–Mon. 10–5 (Fri. to 7:45); $12, $8.50 students and seniors.

Morgan Library

★ "The Thaw Collection: Master Drawings and Oil Sketches, Acquisitions Since 1994." Works collected by Eugene V. and Clare E. Thaw since 1994 that they have promised to the Morgan Library, by Carpaccio, Degas, Morandi, Redon, Seurat, and others; through 1/12. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. noon–6; $8, $6 students and seniors.

Museum of Sex

"NYC Sex: How New York City Transformed Sex in America." The museum's inaugural exhibition, charting New York City's histories of prostitution, "white slavery," birth control, fetish, sexual freedom, and more; through 7/3/03. • 233 Fifth Ave. (212-689-6337), Sun., Mon., Tues., Thurs. 10–6:30, Fri. and Sat. 10–9; $17 (only those 18 and older will be admitted).

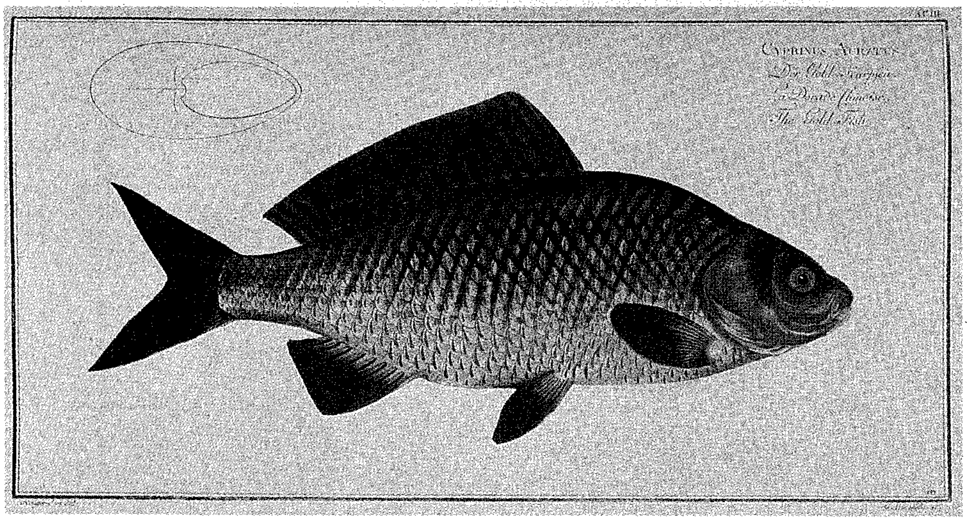
Museum of the City of New York

"Raíces: The Roots of Latin Music in New York City." Photographs, broadsides, posters, instruments, and costumes relating to the evolution of Latin music in New York in the twentieth century; through 1/26/05. • ★ "Richard Rodgers' Broadway." A centennial celebration of the legendary composer's birth, featuring photographs, sheet music, personal items, and ephemera from the museum's Theater Collection; through

On View

Where the Wild Things Are

The slow purge of undomesticated behavior from New York didn't begin with the Giuliani administration: The beaver, turned into too many hats, scampered out of town long ago, and the passenger pigeon became extinct on September 1, 1914, when Martha, the last of her species, expired. Still, there are enough wild critters around (even setting aside the ones with driver's licenses) to give city-dwellers pause, and all of them—extinct ones included—can be visited without fear in **Urban Neighbors: Images of New York City Wildlife,** an exhibit of illustrated books, hand-colored etchings and lithographs, maps, and cartoons from the New York Public Library's collections. Look for portraits of Norway rats, chipmunks, mourning doves, and fish (pictured, *Goldfish,* after Jün Kruger, illustrated in Marcus Elieser Bloch's *Ichtyologie ou Histoire Naturelle*) by John James Audubon, Mark Catesby, Edward Lear, Titian Ramsey Peale, Louis Agassiz Fuertes, Roger Tory Peterson, and others. (October 11 through February 1; see "Museums.")

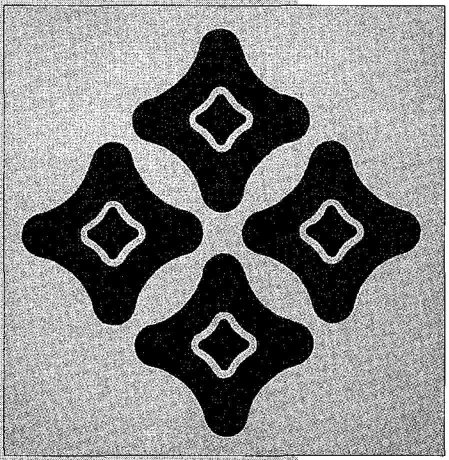


PHOTOGRAPH COURTESY OF NEW YORK PUBLIC LIBRARY.

Retrospective

The Shapes of Things to Come

At one point or another, most artists find themselves at the proverbial dead end. For the painter **Paul Feeley**, who'd founded the art department at Bennington College and taught Helen Frankenthaler and others there, the moment of reckoning came in the mid-fifties. Feeley, then in his forties, recognized that the Abstract Expressionism he'd been practicing wasn't particularly fresh or original. "I suppose pushing that Expressionist element . . . as far as it would go led ultimately to complete disgust," Feeley recalled in an interview with Lawrence Alloway in 1964. But instead of immobilizing him, Feeley's dissatisfaction had a galvanizing, clarifying effect. Influenced by color-field painting and classical forms, Feeley began working with interlocking lobed shapes in symmetrical patterns—his sources ranged from ancient Greek architecture to Moorish tiles—in a palette of yellow, red, orange, blue, and green on raw canvas (pictured, *Alphard*, 1964). Several years later, he reinvented his approach yet again, incorporating those forms into freestanding sculptures. In 1968, two years after Feeley's death from leukemia at 56, he was honored with a posthumous retrospective at the Guggenheim Museum; since then, his work has been exhibited sporadically but continues to win admirers (the Cingular logo, in particular, has a distinct Feeley look). The latest tribute comes via Lawrence Markey Gallery (42 East 76th Street) and Matthew Marks Gallery (522 West 22nd Street), which have teamed up for a survey of the artist's paintings and sculptures. "Contemporary art seems to have moved in his direction," says Marks. "You look for antecedents, and here they are." Adds Markey, "Any artist is fortunate to have one breakthrough. Feeley had a second breakthrough with the sculpture—the forms in the sculpture came right out of the painting." (Through November 23; see "Galleries.") E.N.



1/5/03. • "The Day Our World Changed: Children's Art of 9/11." Eighty-three works of art made by New York area children in response to the events of September 11, 2001; through 1/19/03. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

National Academy of Design

★ "Color & Ecstacy: The Art of Hyman Bloom." A retrospective of paintings and drawings by a Latvian-born artist who had his first retrospective at the Whitney Museum in 1954 and whose work reflected his preoccupations with light, color, the macabre, and spirituality; through 12/29. • ★ "Against the Modern: Dagnan-Bouveret and the Transformation of the Academic Tradition." An exhibition presented by the Dahesh Museum of Art, of paintings of daily life in the French provinces and Paris by Dagnan-Bouveret (1852–1929), a student of Jean-Léon Gérôme; through 12/8. • 1083 Fifth Ave. (212-369-4880), Wed. and Thurs. noon-5, Fri. , Sat. and Sun. 11-6; $8; $4.50 students and seniors.

Neue Galerie

★ "Dagobert Peche and the Wiener Werkstätte." The first comprehensive exhibit of drawings, furniture, jewelry, ceramics, fabrics, and wallpaper by the eclectic Viennese designer (1887–1923); 10/11–2/10/03. • 1048 Fifth Ave. (212-628-6200), Fri. 11-9, Sat., Sun., Mon. 11-6; $10, $7 students and seniors.

New Museum of Contemporary Art

★ "Hélio Oiticica: Quasi-cinemas (Including Works in Collaboration With Neville D'Almeida)." Environments combining film, slide projections, music, and objects that the Brazilian artist (1937–1980) made in collaboration with filmmakers and artists during an eight-year stay in New York, from 1970 to 1978; through 10/13. • ★ "Out of Site." Fictional architectural spaces in a variety of media by sixteen emerging artists, among them Cannon Hudson, Patrick Meagher, Julie Mehretu, and Adam Ross; through 10/13. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 students and seniors.

New York Public Library

★ "Urban Neighbors: Images of New York City Wildlife." Historic and contemporary illustrated books, photographs, engravings, maps, original art, and other works from the library's collections depicting fauna from the five boroughs; 10/11–2/1/03. (See box.) • ★ "A Legacy in Landscapes." Arcadian images from the library's Print Collection dating from the sixteenth century to 2001, by Castiglione, Fragonard, Dalí, Katz, Pissarro, Munch, others; through 1/4/03. • Fifth Ave. and 42nd St. (212-869-8089), Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society

★ "Portrait of the Art World: A Century of *ARTnews* Photographs." A celebration of the centenary of America's oldest art magazine through a selection of 100 of its most memorable portraits of artists; through 1/5/03. • ★ "Seat of Empire: Napoleon's Armchair from Malmaison to Manhattan." A multifaceted exploration of Napoleon Bonaparte's armchair from the *Salle du Conseil* (Council Room) at Malmaison, featuring the armchair and objects related to its history—furniture, paintings, sculpture, prints, and books—from the Society and collections around the world; 10/8–1/12/03. • "Degrees of Latitude: Maps of America From the Colonial Williamsburg Collection." Seventy-two historic maps and an atlas of America; through 2/2/03. • "Twin Towers Remembered: The Photography of Camilo Jose Vergaro." Images of the World Trade Center taken over a period of 31 years; through 10/20. ★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-6; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

★ "Chris Cunningham." Works by the British artist, including collaborations with musicians Björk and Aphex Twin; through 11/1. • "Selected Works From Mexico City"; through 11/1. • "Arnold Mesches: The FBI Files." Collages and paintings inspired by the artist's own FBI files; through 11/1. • ★ "Al Held." Recent monumental canvases; through 11/1. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Thurs.-Mon. noon-6; $5 suggested donation.

Studio Museum in Harlem

★ "Gary Simmons." A survey of the artist's work from the past seven years, including erasure drawings, photographs, sculptures, and videos; 10/9–1/5/03. (See box.) • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art

★"Lorna Simpson: *31*." A film installation that tracks a month in the life of an unknown woman in a grid of 31 small video screens as she moves through her apartment, the street, the office, and various recreational spaces; 10/11–1/26/03. "Lorna Simpson: Cameos and Appearances." New photographs from an ongoing series of silhouetted and obscured portraits; 10/11–1/26/03. • ★ "Sanctuaries: The Last Works of John Hejduk." Drawings and models by the visionary American architect who was the dean of Cooper Union for 25 years and who explored an allegorical, carnivalesque mode of architecture; through 1/5/03. • "Helen Mirra: *declining interval lands*." An installation relating to the decline of the American elm tree by the Chicago-based visual and sound artist; through 12/8. • ★ "Michal Rovner: The Space Between." A mid-career survey of the artist's photographs, works on canvas and paper, and video installations; through 10/20. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $12, $9.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

★ "Outer City, Inner Space: Teresita Fernandez, Stephen Hendee, and Esther Partegas." New site-specific sculptural works by three artists who explore architectural and conceptual space; through 1/3/03. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's

10/9 at 10: "Important American Furniture, Silver, Prints, and Folk Art." On view from 10/5. 10/9 at 2: "The Forbes Collection of American Historical Documents, Part Two." On view from 10/5. 10/10 at 10 and 2: "Fine and Rare Wines." On view from 10/6. 10/11 at 10 and 2: "Masterpieces of Modern Literature: The Library of Roger Rechler." On view from 10/7. 10/15 at 10, 2, and 5: "Magnificent Jewels." On view from 10/11. • 20 Rockefeller Plaza (212-636-2000).

Doyle

10/9 at 10: "Belle Epoque: 19th and 20th Century Decorative Arts." On view from 10/5. • 175 E. 87th St. (212-427-2730).

Sotheby's

10/10 at 10:15 and 2: "Important Americana." On view from 10/6. 10/15 at 10:15 and 2: "Arcade Jewelry." On view from 10/11. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries

10/9 at 10:30: "Art Nouveau Posters." On view from 10/5. 10/10 at 10:30: "Printed & Manuscript Americana." On view from 10/6. • 104 E. 25th St. (212-254-4710).

PHOTOGRAPH COURTESY OF MATTHEW MARKS GALLERY/LAWRENCE MARKEY GALLERY.

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

Alma
A stylish, Mexican restaurant on a gritty Carroll Gardens stretch that's fast becoming another Brooklyn restaurant row. Chef Gary Jacobson's (Zarela) menu spans all the requisite spicy stuff—from mashed-to-order guacamole to mole poblano—but emphasizes seafood like striped bass wrapped in hoja santa leaf. The outdoor upper deck has a lovely view of Brooklyn piers and the Manhattan skyline. • 187 Columbia St. (718-643-5400). (M)

Ápizz
If you're from Brooklyn or the Bronx and of Italian-American descent, you probably already know how to pronounce the name of this cheaper Southern Italian spinoff of Peasant: It's ah-BEETS, as in pizza. That's the specialty of the house, baked in a beautiful wood-burning brick oven and served "by the yard." There's also lasagna, clay-pot calamari, and, in a break with old-world pizzeria tradition, an on-premises ATM machine. • 217 Eldridge St. (212-253-9199). (M)

★ Atelier
An intriguing diver-scallop-and-bluefin tartare and sensational roasted lobster with artichoke and rhubarb (on the sane $68 prix fixe) show that Gabriel Kreuther (Jean Georges's former chef de cuisine) aspires to the elite of our town's season-driven chefs. His morel soup with favas, peas, and mint oil is spring in a bowl. And tapioca balls in pineapple cream—the daring dessert-before-dessert—almost upstage the grapefruit tart and the rhubarb-strawberry soup with goat-milk sorbet that follow. • 50 Central Park So. (212-521-6125). (E)

Azafrán
The owners of this sleek Tribeca tapas bar traveled to the Basque country to pluck two promising young chefs from cooking school in San Sebastián, where they were immersed in the traditional arts of garlic shrimp, tortilla española, and ham croquettes, not to mention paella (the restaurant's name means saffron). Besides tapas, which come in tasting and sharing portions, there's a trove of Spanish cured meats and cheeses. • 77 Warren St. (212-284-0577). (M–E)

★ Beyoglu
Beyoglu is the best Turkish cooking in town, and if you don't believe us, chef-owner Orhan Yegen will tell you so himself. His steely-eyed braggadocio, delivered tableside in perfect soft-spoken Bond-villainese, almost seems intended to cast some sort of hypnotic spell. *You are getting hungry, very, very hungry. Have a kebab.* Yegen's discourse, though, is no match for his kitchen's superb minty yogurt soup, tantalizingly good meze, and succulent doner kebab (the only entrée available) served three ways. • 1431 Third Ave., at 81st St. (212-570-5666). (I–M)

The Burger Joint
The idea behind this secret spot—hidden behind a Wizard of Oz curtain in the lobby of Le Parker Meridien hotel—is to give tourists a cheap, no-frills alternative to room service, and stressed-out natives a place to decompress. To that end, the menu is brief: draft beer, crisp fries, fudgy brownies, and $4.50 burgers that hit the spot, whether you've just flown in from Tokyo or trudged over from your office across the street. • 119 W. 56th St. (212-245-5000). (I)

Cocotte
The Park Slope sibling of Fort Greene's popular Loulou has a romantic, candlelit vibe, a charming Breton hostess, and a kitchen that skirts bistro boredom with offbeat selections like shrimp-stuffed artichokes and duck-confit-salad pizza. Menus are presented on old French album covers and the check arrives in a dish of jelly beans, flourishes sure to please the D.J. and the toddler in your party. • 337 Fifth Ave., at 4th St., Park Slope, Brooklyn (718-832-6848). (M) ($)

★ Crispo
After two decades as a New York chef-for-hire, Frank Crispo has finally landed an open kitchen of his own, where he's serving up delicious Italian-Mediterranean fare like mint-braised artichokes, grilled pizzas, and a sliced hanger steak that puts most French bistros to shame (even minus the frites). The cozy room, the friendly service, and the gentle prices make this place a terrific addition to the neighborhood, but we'd come back for Frank's plate of lovingly sliced prosciutto alone. • 240 W. 14th St. (212-229-1818). (M)

D.O.C. Wine Bar
The wine at this rustic Williamsburg enoteca with a Sardinian slant flows like Rheingold at a frat party. Which might explain why the ebullient, mostly Italian crowd is hugging and chain-toasting one another late into the night. For sustenance, try piquant honey-drizzled sheep's-milk cheese paired with a Sardinian red Cannonau served in a two-ounce glass called a *marzianetto*, or a delicious pressed panino on crusty Sullivan Street Bakery ciabatta. • 83 N. 7th St., Brooklyn (718-963-1925). (I) ($)

Django
France is the latest culinary destination for the folks who brought us Calle Ocho, Rain, and Union Pacific; they've named their new 250-seat brasserie for the guitarist Django Reinhardt, and endeavored to warm up a midtown office building lobby with tapestry carpets, strands of beads, and a 30-foot antique mirror. To further the Francophile illusion, they've padded the menu with standard classics from escargots to steak au poivre, and snagged a pastry chef from Jean Georges. • 480 Lexington Ave., at 46th St. (212-871-6600). (M–E)

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

Dos Caminos
Stephen Hanson has made a habit—and a successful career—out of opening big, bold, budget-conscious restaurants. In this case, he adds margaritas and all sorts of assiduously researched Mexican fare to the mix. With 150 tequilas, 275 seats, and a south-of-the-border design scheme, he aims to spice up the state of Manhattan Mexican, from the humblest taco to the most complex mole. • 373 Park Avenue So., nr. 27th St. (212-294-1000). (M–E)

Epicerie Café Charbon
A second venture from the Flea Market Cafe team, this elaborately concealed restaurant and bar poses convincingly as a contiguous crèmerie, tabac, and épicerie (grocery store)—a trompe l'oeil Main Street from pre-supermarket France, transported intact to the Lower East Side. But the real draw is moderately priced bistro fare like escargots, beef tartare, and pâté maison—and for smokers, the dark, wood-beamed bar next door. • 168–170 Orchard St. (212-420-7520). (M) AE only

★ Fresh
After supplying fresh fish to star chefs like Alain Ducasse and Gray Kunz, the owners of Early Morning Seafood have opened a Tribeca restaurant of their own,

The Underground Gourmet

Whim Sea

After cooking everywhere from the Noho Star to East Hampton's Star Room, Chelsea's Half King to Brooklyn's Red Rail, Marc Elliot has finally opened the place he'd been planning for twenty years. Oddly, he's called it **Whim**, although its long gestation suggests anything but. The Cobble Hill restaurant and raw bar is a casual, quirky neighborhood joint (he's using a makeshift stainless-steel glass rack outfitted with a shower curtain until the real oyster bar gets built), where Elliot cooks, shucks, and waits tables. *Whim* also refers to the loosely organized, mostly seafood menu, which changes often and encourages free-form ordering, be it a plate of fragrant cream-colored Belons ($2 apiece), deliciously briny and remarkably fresh, or a full three-course meal. Roasted-tomato soup ($5) is tangy and flavorful but raises that age-old tomato-soup conundrum—is it soup or sauce? Deep-fried mako "shark bites" suffer from a doughy batter that renders the fish indistinct. But Korean-style "lettuce wrappers" of minced chicken and scallops in luscious oyster-soy-garlic sauce ($7) are terrific, and a Thai-inflected green-curry wild salmon ($14) is moist, flavorful, and well-accessorized with soba and bok choy. And lemon-poppy-seed-banana-bread pudding made from the morning's muffins was so tasty we vowed to return for breakfast. (243 DeGraw Street, Cobble Hill; 718-797-2017.) R.P.

PHOTOGRAPH BY CARINA SALVI.

turning their clients into the competition. Former Gotham chef de cuisine Martin Burge makes the most of getting first dibs on the day's catch with lightly crunchy fried Ipswich clams, melting "Kobe beef" of bluefin toro, and an array of "prime cuts" like baby-back halibut ribs steamed in kelp. • 105 Reade St. (212-406-1900). (E)

★ Gonzo
Chef-owner Vincent Scotto's cooked his way downtown, from Fresco to Scopa to this Village brownstone, where he's serving classics culled from his Italian-American repertoire like grilled-onion salad, Venetian-style bar snacks called cicchetti, salumi and cheese plates, and hearty entrées and sides meant to be shared. Don't miss his unbelievably great grilled pizzas topped with everything from cumin-scented ricotta to mashed potatoes. • 140 W. 13th St. (212-645-4606). (M)

★ The Kati Roll Company
Somewhere between Lebanese-style shawarma and wrap sandwiches, the rolls at this single-item specialist make superb street food. Kati means "skewer," on which most of the flavorful marinated fillings (chicken or beef tikka, paneer-cheese cubes and peppers) are cooked before being rolled up in a wok-griddled paratha. Unda rolls have a layer of egg cooked onto the paratha, and aloo masala is the spiced potato mixture familiar to fans of dosas. • 99 Macdougal St. (212-420-6517). (I)

Kitchen 22
Out like a light: In one fell swoop, owner Charlie Palmer has dispensed with Alva's Edison-inspired lightbulb theme and reconceived his Flatiron-district property with walnut beams, vanilla walls, and sea-green-and-blue-hued fabrics and banquettes. The menu, too, has been overhauled, edited down to a choice of five appetizers, five entrées, and five desserts, available only as a $25 three-course prix fixe. • 36 E. 22nd St. (212-228-4399). (M)

L'Impero
We can't imagine a better upscale Italian-food bargain than Scott Conant's $48 four-course prix fixe at this sophisticated new Tudor City restaurant, where he synthesizes elegance and rusticity in dishes like duck-and-foie gras agnolotti and roast baby goat. Vicente Wolf (also a partner) is responsible for the polished, roomy design, and managing partner Chris Cannon masterminded the user-friendly wine list, which offers great values on daily-changing house carafes. • 45 Tudor City Pl. (212-599-5045). (E)

Link
Like his own résumé, British-born, French-trained Julian Clauss-Ehlers's menu at Link bridges several cultural divides. At lunch, you have a choice of either minestrone or coconut-curry soup. For dinner, there's everything from tempura-fried cod and frites to Thai rice vermicelli with spicy vegetables, and a fruit-and-nut b'steeya for dessert. The gastronomic globetrotting gets even fiercer with the late-night lounge menu, which offers pan-seared haloumi cheese alongside shrimp falafel. • 120 East 15th St. (212-995-1010). (M)

Moto
An erstwhile check-cashing joint below the el at the intersection of Hasidic Williamsburg and Hispanic Williamsburg might not seem the most propitious setting for a café and bar, but Moto's off-the-beaten-track location works for it. So do its evolving menu of panini and salads, its occasional live music, its relaxed vibe, and, most of all, its meticulously built, warmly lit interior, the kind that feels like it's been there forever. • 394 Broadway, at Hooper St., Williamsburg, Brooklyn (718-599-6895). (I) ($)

O Mai
Nam, the Vietnamese Tribeca triumph, has spawned a Chelsea outpost which aspires to the flagship's winning formula of fresh, affordable food and stylishly understated décor. The kitchen reprises old favorites like wok-seared monkfish, but also embarks on some new flavor combinations, like poached-shrimp-and-pork rolls wrapped in mustard leaves, chicken pho, and crispy duck breast with tamarind-ginger sauce. • 158 Ninth Ave., near 19th St. (212-633-0550). (M)

Pazo
AZ's sister restaurant attempts to do for coastal Mediterranean cuisine what its precursor did for Asian fusion—reinvent it with a creative American spin. The menu features house-smoked bacon and chorizo, newfangled surf and turf, and witty variations on familiar themes like vitello tonnato of tuna carpaccio and harissa-braised veal shank; the vaguely Moorish redesign of the former Sono space is equally whimsical. • 106 E. 57th St. (212-752-7470). (M-E)

Petrosino
There'll always be a market for Barolos and Barbarescos, but Southern Italian wines (and foods) are certainly enjoying their moment, to judge by this breezy osteria whose cellar ventures deep into Campania, Puglia, Sardinia, and Sicily. The menu veers southward as well—a change of pace for chef-partner Patrick Nuti, sprung from the geographic confines of Tuscan Square to sauté caciocavallo cheese, bake shrimp on Sicilian rock salt, and adorn swordfish carpaccio with oranges and olives. • 190 Norfolk St. (212-673-3773). (M) ($)

★ Phi Lan
This is the sweetest little spot you wouldn't expect to find in midtown with heartfelt Vietnamese home cooking and a tiny but cozy coffee-shop setting. When chef-owner Lan "Nancy" Tran decided to get into the business, she enlisted practically the whole Lan Tran clan—her sister's fiancé, her aunt from California, a great uncle or two. The family pride shows in delicious dishes like sautéed beef with peppers and onions, chicken with lemongrass and chilies, and pho. • 249 E. 45th St. (212-922-9411). (I)

RM
Rick Moonen made a name for himself at Oceana, and now he's hoping that name—or at least those initials—will induce his customers to follow him six blocks north to new digs, where, as chef-partner, he's as determined as ever to serve sustainably fished, environmentally correct seafood. Dinner is a $55 three-course prix fixe and features entrées like halibut "confit," pistachio-crusted skate, and pancetta-wrapped wild striped bass. • 33 E. 60th St. (212-319-3800). (E)

Sciuscia
The younger, loungier sequel to *Il Gattopardo* brings some of its predecessor's Southern Italian signatures to a subterranean space below the Hotel Giraffe. But besides sautéed escarole and Neapolitan meat loaf, the broad Mediterranean menu makes room for Spanish tuna over red-beet salad, lamb stew with yogurt sauce, and, at lunch, a $22.50 daily changing *piatto unico*, or European-style bento box. • 365 Park Ave. So., at 26th St. (212-213-4008). (M-E)

Sparky's American Food
Reformed dot-commer Brian Benavidez sourced the best ingredients he could find before opening this fast-food frankfurter joint in a converted Williamsburg warehouse. He uses Ronnybrook ice cream for milkshakes and organic Cheddar for cheese fries. But his Niman Ranch all-beef hot dog is the thing, and he serves it a dozen or so ways, with everything from homemade ketchup to coleslaw and bacon. And the name? "Sparky's my dog," he says. We suspected as much. • 135-A N. 5th St., Williamsburg, Brooklyn (718-302-5151). (I)

Traffic
After igniting the Dublin food world in the late nineties and suffering a series of setbacks more recently—like losing all seven of his restaurants—Conrad Gallagher, the bad boy of Irish cuisine, swaps Michelin stars for *faux*-ostrich ivory banquettes, D.J.'s, and a menu with only two prices: $10 for "starters" and "ends" (foie gras terrine, bitter-chocolate spring rolls) and $20 for "middles" like mini filet mignon with goat-cheese ravioli. • 889 First Ave., at 50th St. (212-838-6400). (M-E)

Manhattan

Lower New York

★ Aquagrill
Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complementary petits fours, it's still a rollicking

Opening

Feeding Time at Lozoo

Greg Kan never intended to become a restaurateur. He had a silk-making company to run, after all. But the disparity between New York Chinese food and the meals he'd enjoyed at his grandmother's table in Shanghai finally drove him to open **Lozoo**, a strikingly modern outpost of what he calls "traditional Chinese haute cuisine." To compensate for his lack of restaurant experience, he teamed up with Li Ping, formerly of Kelley & Ping, Kin Khao, and Obeca Li, and brought her to Grandma's for dinner. Out of that momentous meal evolved Lozoo's moderately priced menu—Maryland crab in whipped egg-white cloud garnished with cured duck eggs, barbecued sirloin with shredded sesame tofu, confit of sweet-and-spicy crispy eel. And the streamlined design, with a frosted-glass-and-stucco façade and two-tone walls (dark brown below a stainless-steel band, white above), is as much a departure from the uptown, upscale competition as it is from the humdrum strip of storefronts. (140 West Houston Street; 646-602-8888.)

PHOTOGRAPH BY KENNETH CHEN.

neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M–E)

★ Chanterelle

The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. No music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are eating—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger, and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St. (212-966-6960). (E)

Delmonico's

Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ Hampton Chutney Co.

SoHo can be a soulless place, not to mention maddeningly expensive, and in desperate need of good karma and grub. This eighteen-seat offshoot of a popular Amagansett enterprise satisfies both criteria with its Indian-chant soundtrack, fountain, and addictive dosas and uttapa stuffed or topped with everything from traditional spiced-potato-masala to untraditional tuna and avocado ($6.50 to $10.50). Plus daily soups, chai teas, cardamom coffee, and cookies. • 68 Prince St. (212-226-9996). (I) ($)

★ The Harrison

With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

★ Montrachet

What chef Harold Moore is serving on Montrachet's plates is frequently so compelling that one could claim his food obliterates the restaurant's dated trappings. But one could also make a case for a thorough makeover in order to give the gutsy luxuriance of dishes like burnished sweetbreads showered in chorizo the setting they deserve. In the meantime, enjoy garden-bright sweet-pea risotto with lobster, and tart rhubarb-and-red-fruit crisp. Just keep your head down. • 239 W. Broadway (212-219-2777). (E)

★ Omen

The most singularly uncommon Japanese meal you can clear your senses with is to be found at this rustic home to Kyoto-style country cooking. The food looks coarse—little bowls with mackerel and daikon radish, or a quail egg oozing over a chunk of toro—and the first swallow is likely to be eerie and sharp. But the aftertaste provokes instantaneous acceptance followed by a craving for more. • 113 Thompson St. (212-925-8923). (M–E) AE only

Below 14th Street, East

★ Il Posto Accanto

This is where the same harried crew behind the popular Il Bagatto come to unwind. Literally "the place next door," Il Posto Accanto is their homey, low-key tribute to Italian wines. Nearly 100 are sold by the bottle, the half-carafe, and the quarter-carafe, which measures about a glass and a half—enough to accompany a cheese plate, a panino, or a rustic crock pot of warm vegetables drizzled with truffle oil. • 190 E. 2nd St. (212-228-3562). (I–M)

★ Jewel Bako

The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

Le Souk

On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and a weatherproofed garden. A Moroccan chef oversees a menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I–M)

★ Lil' Frankie's Pizza

The irresistible offspring of Frank is distinguished by its custom-built brick oven, a tool used to sublime effect on everything from torpedo-size eggplants and lasagne alla Bolognese to whole fish and terrific thin-crust pizza. The earthy fava-bean soup teeters deliciously on the edge of oversaltiness, but cut it with a juice glass of Montepulciano, or get your vegetables the traditional way—in the unfailingly fresh Lil' Frankie's house salad. • 19 First Ave. (212-420-4900). (I–M)

Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Washington Park

Not since Dolly Levi descended the steps of the Harmonia Gardens has a return to a restaurant been so boisterously chronicled. The reason there is cause for high-kicking and strutting is that rather than bring us back down memory lane, eighties icon Jonathan Waxman reveals that his passion for market produce like dragon beans and ramps and his breezy touch in dropping them in pastas and alongside juicy duck confit is as vital as ever. • 24 Fifth Ave. (212-529-4400). (M–E)

Below 14th Street, West

Alfama

The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And, the kitchen seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M–E)

★ Babbo

Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch, and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

Burrito Loco

The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ Chow Bar

Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Inside

The trick to dining at Anne Rosenzweig's comfortable, cut-rate sequel to Arcadia and Lobster Club is to somehow avoid the delectably lethal bar snacks like bacon-wrapped dates, fried oysters, and a grilled cheddar-and-ramp sandwich. That way, you can savor chef-co-owner Charleen Badman's seasonally inspired salads, homemade pastas, and charismatic comfort food, like roast chicken with spaetzle and "lilies" (a lyrical and botanically correct name for onions, garlic, and shallots). • 9 Jones St. (212-229-9999). (M)

Tio Pepe

Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

Zitoune

It's the Arabic word for olive, a beloved soccer star of the eighties, and Moroccan-born Alain Bennouna's third effort to score on this corner. Classics like cinnamon-stippled b'steeya (smartly using moist duck) and a fragrant harira—the meaty soup eaten to break the fasts of Ramadan—are hearty but refined. Add a point for gentle prices and a $25 prix fixe with a glass of wine if you're willing to exit by 8 P.M. • 46 Gansevoort St. (212-675-5224). (M)

14th–42nd Streets, East Side

★ Bar Demi

Verbena's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half-bottles. Then she challenged sommelier Aaron von Rock to match wines with her ever-so-dainty "tiers" of finger food. Order the Pinot Noir package, for instance, and share foie gras mousse, grilled baby lamb chops, and Von Rock's Pinot of choice. Or flex your own wine-pairing muscles and order à la carte. • 125 1/2 E. 17th St. (212-260-0900). (M)

Black Duck

Named for a rum-running boat and owned by a hotel-and-cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

★ Blue Smoke

Forget what the 'cue quibblers say—Blue Smoke is an ingenious Manhattan barbecue joint with a woody barroom full of red-vinyl booths, a skylit dining room, and a hot jazz club downstairs. True, some of the barbecue isn't there yet, but each visit shows improvement, as pit master Kenny Callaghan breaks in those Missouri-made smokers. Salt-and-pepper beef ribs are terrific; so are sides and desserts, and as far as pit-smoked foie gras and salmon goes, what's the problem? This ain't East Treestump, Texas, after all. • 116 E. 27th St. (212-447-7733). (M)

Candela

These vast premises have been decorated with mission-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. $10.95 prix fixe Sunday brunch. • 116 E. 16th St. (212-254-1600). (M)

★ Craft

Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M–E)

Metronome

This lofty Flatiron space is well suited to private func-

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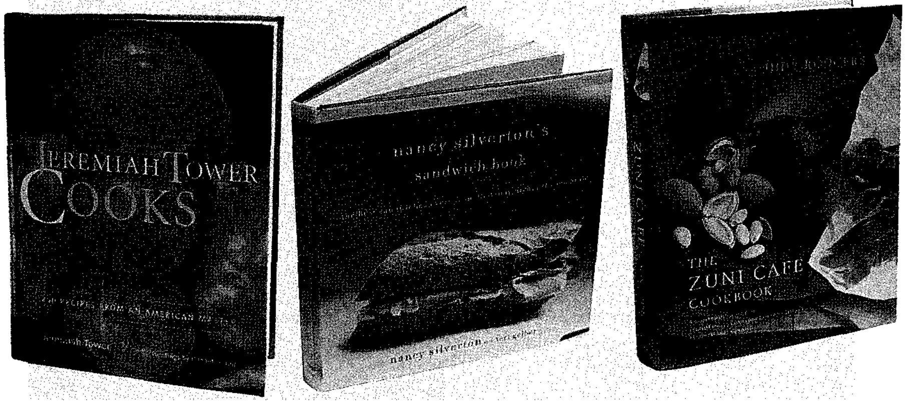
tions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and ribeye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Remedy
Chinese herbs move out of the realm of alternative medicine and into the D.J.-driven domain of Manhattan nightlife at this restaurant and subterranean "sake-therapy lounge," where rice wines are infused with ginger, ginseng, cucumber, and green tea. But because even such healthful tonics shouldn't be downed on an empty stomach, chef Claude Chassagne whips up Asian fusion fare like *okonomiyaki* with bonito *crème fraîche* and salmon caviar, and cornmeal-crusted oysters with kimchi rémoulade. • 36 E. 20th St. (212-674-4596). (M)

In Print

Book a Trip to the Coast

Now that we're all chanting Alice Waters's seasonal-and-organic mantra and Jonathan Waxman is reliving his Santa Monica glory days on lower Fifth, it's hard to believe "California cuisine" once meant wheatgrass juice and frozen yogurt. (Symptoms of today's Cali fever include a thrice-weekly Greenmarket habit, a compulsion to make your own goat cheese, and a pre-booked heirloom Thanksgiving turkey.) New cookbooks by three of the brightest lights of Golden State gastronomy are right on top of the trend, one by the "father of California cuisine" himself, since relocated to Manhattan. In **Jeremiah Tower Cooks** (Stewart Tabori & Chang; $35), the onetime Chez Panisse chef and founder of Stars takes credit for mesclun, designer pizzas, and beef cheeks. Above all, he confides, "I cannot live without an egg-salad sandwich." Which leads us to **Nancy Silverton's Sandwich Book** (Knopf; $24.95), by the force behind L.A.'s La Brea Bakery. An outgrowth of Thursday's sandwich night at Campanile, the restaurant Silverton owns with husband Mark Peel, the book contains recipes inspired by Lombardi's clam pizza, Pearl's fried oysters, and Annisa's salt-preserved eggs. At heart, Silverton worships simplicity: "If I'm ever stranded on a desert island with only three ingredients, I pray that they are prosciutto, butter, and baguette." Coincidentally, Judy Rodgers, author of **The Zuni Cafe Cookbook** (Norton; $35), traces her culinary awakening to "a delicious ham sandwich" she had in France as an exchange student, where she lived with the legendary Troisgros family. From there, she stumbled into the Chez Panisse kitchen and ultimately Zuni Café, where her roast chicken and Caesar salad have achieved cult status. An unrepentant advocate of salt and leftovers, especially stale bread, Rodgers has written a comprehensive tome that guides, explains, and inspires, revealing its Californian heart. "Cookbooks will give you ideas," she writes, "but the market will give you dinner." R.R.



Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Urban cowboys can grab a drink at the horse trailer that's been converted into a bar, or tie on the feedbag with bison burgers, Santa Fe hand rolls, or the latest menu addition, Pearson's Texas barbecue, imported from Queens. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Rossini's
This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and accommodates private parties. • 108 E. 38th St. (212-683-0135). (E)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin, and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

14th–42nd Streets, West Side

★ Above
Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Galveston lobster chili, a classic Caesar, and butter-poached Maine lobster. • 234 W. 42nd St. (212-642-2626). (E)

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

Chelsea Ristorante
A solid Chelsea Italian restaurant catering to a business crowd at lunch; a casual, mature crowd for dinner; and large or small private parties anytime. From the wood-burning brick oven come all sorts of tasty things: hot seafood antipasti, grilled steak or lobster, and pizza; plus, there are house specialties like sautéed artichokes and homemade black tagliolini with smoked salmon in a creamy tomato sauce. • 108 Eighth Ave. (212-924-7786). (M)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef–owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

Nick & Stef's Steakhouse
Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's twelve of everything, from salads and starters to potatoes and sauces. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. • 9 Penn Plaza (212-563-4444). (M–E)

★ The Red Cat
Not every artist is starving, and the ones with hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

★ World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown, Olives's Todd English, and Park Avenue Cafe's David Burke, among others. Jacket required. • Pier 81, W. 41st St. at the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

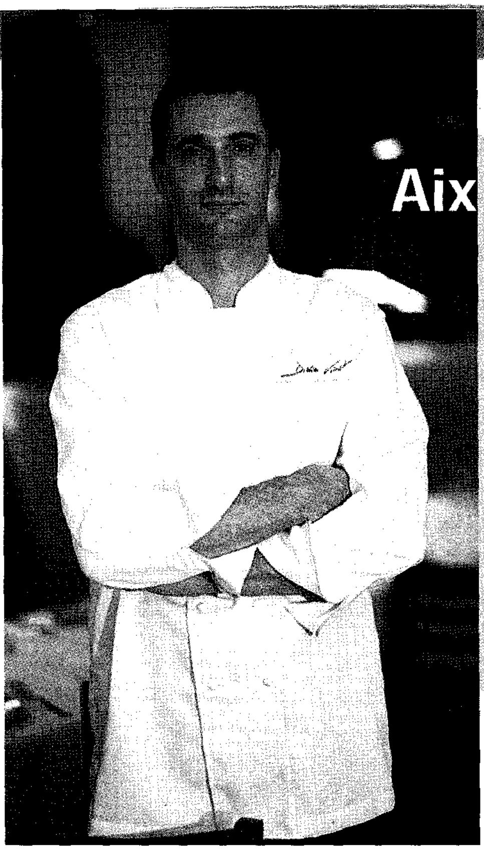
★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street–fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (onion soup, steak frites, mandatory beignets) is satisfying and served from breakfast through late night—a welcome anomaly in this early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M–E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

★ D'Artagnan, The Rotisserie
After years of selling foie gras and game to restaurants, D'Artagnan finally has its own: a high-ceilinged duplex countrified with tiled floors, rough ocher walls,

PHOTOGRAPHS BY CARINA SALVI.



Opening

Aix Marks the Spot

Didier Virot gave up the prestige of an executive-chef post at Jean Georges to open the ill-fated Virot at the Dylan Hotel, which has since morphed into the tourist attraction called Nyla. But the hotel's loss is the Upper West Side's gain. On October 10, Virot (pictured) will follow in the pioneering Noza (north of Zabar's) footsteps of Tom Valenti, opening **Aix** four blocks north of Valenti's Ouest. There he'll gauge the neighborhood's appetite for blue-mussel cannelloni in spicy wine broth, crispy broiled squab with oatmeal-porcini cakes, and entrée prices ranging from $21 to $32. (2398 Broadway, at 88th Street; 212-874-7400.)

and a cozy bar. Besides signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, terrific spit-roasted chicken, lamb, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork. Finish your meal like a true Gascon with a shot of Armagnac blanc from a baseless glass. • 152 E. 46th St. (212-687-0300). (M-E)

Divine Bar

This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second fl. (791-9463). (I-M)

Haru

Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

★ Maloney & Porcelli

Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Montebello

Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano

Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Olica

Olica used to be L'Actuel, and the formerly modish space it occupies is now decorated with Le Cirque style light fixtures shaped like flaming carrots. Luckily, the talented chef Jean-Yves Schillinger is still in the kitchen. He's continued offering some of the old L'Actuel favorites, like salmon tartare, and added a variety of racy newcomers like tuna tournedos flavored with sesame and mustard sauce, and a smooth asparagus soup ladled from a tureen over a single poached egg. • 145 E. 50th St. (212-583-0001). (M-E)

Smith & Wollensky

Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M-E)

Tropica

Always packed at lunch, but squeeze in at the bar and order the conch chowder and a glass of tropical iced tea. The dining room serves some of the most imaginative Caribbean-inspired seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. • 200 Park Ave., nr. 45th St. (212-867-6767). (M-E)

43rd–56th Streets, West Side

Ben Benson's Steak House

This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana

Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

★ Blue Fin

How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish Stephen Hanson seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, crab cake with celery-root salad, and a silken, often luminous way with fish, plus sushi to match any vowel-ending raw-fish bar in town. Sunday jazz brunch. • 1567 Broadway, at 47th St. (212-918-1400). (M-E)

Cascina

The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cinnabar

A high-style Asian restaurant that falls somewhere between Shun Lee Palace and Ruby Foo's on the culinary-concept map. To go with the celadon-canvas-covered chairs, the cinnamon walls, and the wispy floral displays is chef Vincent Cheng, who's cooked in Hong Kong and L.A. He makes it hard for indecisive diners, with a 150-item menu of Cantonese, Hunan, and Sichuan dishes. • 235 W. 56th St. (212-399-1100). (M-E)

Cité

Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-seared crab cake and roasted salmon, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M-E)

Da Rosina

Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ Del Frisco's

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Film Center Cafe

To go with the vintage film memorabilia at this casual Hell's Kitchen comfort-food zone, there's a long list of wraps and overstuffed sandwiches, roast turkey, meatloaf, a raw bar, and a lively late-night bar scene. • 635 Ninth Ave., nr. 44th St. (I-M)

Fives

Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this sophisticated but casual hotel restaurant. Chef Oliver Dudler's modern "Atlantic rim" menu changes seasonally and features luxury items like foie gras served three ways and trendy touches like honey foam and a tapioca cake to complement a dish of seared squab. The bar menu offers sandwiches and snacks and 55 wines by the glass. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

★ Grand Sichuan Int'l Midtown

Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall-to-wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers.) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

Haru

This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversized sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)

Johnnie's Italian

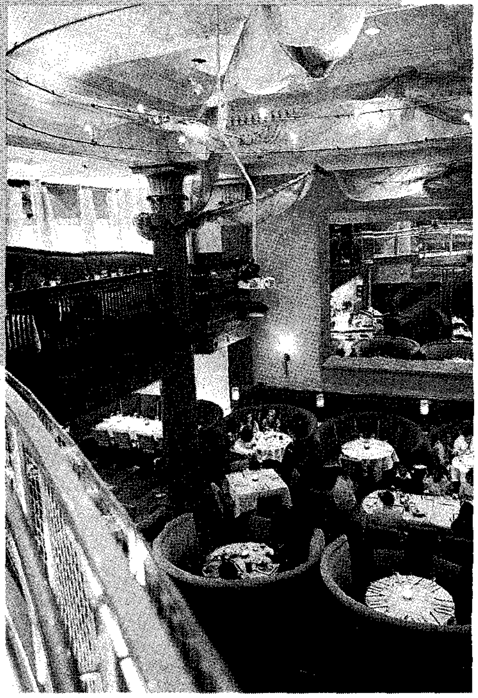
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I-M)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

Ask Gael

My tween daughter is Britney-struck.

I knew there must be a raison d'être for **Nyla**, with its wondrous iridescent swirls of girlish boudoir taffeta. The diva-in-chief stops by now and then (they say) to see what's cooking in her soaring midtown cantina. Meanwhile, your adoring bud can groove on the soundtrack, and the food—despite the revolving door of chefs—won't insult you. The menu leans toward "normal-people food" like moist roasted chicken and braised short ribs, and gives a New York twist to classics from Spears's New Orleans heritage, like delicious smoked-duck-sausage-and-crawfish gumbo and scallops in a lobster jambalaya—all stylishly plated in Villeroy & Boch. At lunch, the staff is friendly but still pea-green, dropping off soup without a spoon, chicken without a knife, and ice in a dirty glass. Is that a manager or a battery-driven bunny, ignoring our signals for help? C'mon, guys, give Britney a chance. (52 East 41st Street; 212-682-2860.)



★ Le Madeleine
Don't sulk if you can't get into Esca across the street: This venerable bistro's gone modern under chef Bruce Beaty (whose lively flavors reflect stints with Alfred Portale and Gilbert LeCoze). We feel miles from Ninth Avenue in the quirky all-weather garden, sharing grilled lamb sausage and splendid yellowfin tartare. Lemon custard seals the deal. Grab a honey madeleine and catch that curtain. • 403 W. 43rd St. (212-246-2993). (M)

Maria Pia
A can't-go-wrong choice for theater-district Italian trattoria dining, Maria Pia excels with homemade hearty pastas like cavatelli Bolognese and satisfying entrées like pepper-crusted tuna. The three-course $19.95 prix fixe menu is available any time of day, seven days a week. • 319 W. 51st St. (212-765-6463). (I–M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

Rock Center Café
Daily specials keep this contemporary rinkside dining room's American menu interesting, as does the strong Italian accent. Seafood risotto, fried calamari, and a burger with taleggio cheese keep diners focused on their plates rather than on the interpretive freestyle routines being perfomed on the ice. • 20 W. 50th St. (212-332-7620). (M)

The Sea Grill
Chef Ed Brown cooks fish so fresh at this Rockefeller Center seafood shrine that the menu notes the name of the boat that caught them; "à la plancha" means they're seared on a special grill that is supposed to excel at retaining moisture and flavor. Kitchen equipment aside, the results are indisputably delectable, as are appetizers like mussels in a Thai red-curry broth. • 19 W. 49th St. (212-332-7610). (E)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

Zanzibar
The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Brasserie 8 1/2
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad, the burger, and the cornflake-crusted crab cakes. • 9 W. 57th St. (212-829-0812). (M–E)

Bukhara Grill
At the second branch of a popular midtown restaurant and the fourth Indian kitchen to colonize its raita-ridden block, one whiff is pungent proof that they don't stint on the spices, which permeate the clay-oven specialties, the myriad vegetarian dishes, and everything on the sixteen-course $13.95 lunch buffet. • 230 E. 58th St. (212-339-0090). (M)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March
Expanded seating and a rooftop terrace aren't the only welcome additions to this ultraromantic Sutton Place townhouse. Wayne Nish has shed his obsession with Japan and embraced what he calls "New York cuisine," luxed up with a little more cream and butter. A typical tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into Muscat-scented lobster and moist chicken in spice-mulled pear cider, before climaxing in rustic lamb shoulder with fennel purée. • 405 E. 58th St. (212-754-6272). (E)

★ Norma's
Anyone who equates French toast or biscuits with Mom and unconditional love might agree that the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of an award. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ San Domenico
You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, cod strudel for lunch—and Friday nights only, dinner service until 9 P.M. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

★ The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well, then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout but gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M–E)

Haru Sake Bar
Very fresh sushi, sashimi, tempura, plus Japanese fusion fare, and an expanded selection of sake and sake cocktails are the draw at this popular uptown branch of the Japanese mini-chain. Take-out service too. • 1327 Third Ave., at 76th St. (212-452-1028). (M)

Maine Lobster Seafood Restaurant
For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of salt-water-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. • 1631 Second Ave., nr. 85th St. (212-327-4800). (M)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Rouge
Despite the demure Upper East Side–townhouse setting, Rouge is really a bargain bistro masquerading as a big-ticket restaurant. Nothing on David Ruggerio's menu breaks the $20 barrier, decorative dabs of sauce and baby boutique-greenery garnishes notwithstanding. The framework is French, with occasional forays into trendy Italian and Asian territory, like the spicy miso-marinated Chatham cod. The "chef's wine list" is a bonanza of equally affordable bottles at laughably low markups. • 135 E. 62nd St. (212-207-4601). (M)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Above 60th Street, West Side

Alice's Tea Cup
Rebelling against the notion that tea must be confined to the afternoon, this Upper West Side wonderland serves breakfast, lunch, dinner, and dessert. All that plus 100 teas, a takeout counter, a private party room, organic baby food, and enough tchotchkes to drive any Hatter mad. • 102 W. 73rd St. (212-799-3006). (I–M)

Arte Cafe
Affordable neighborhood Italian restaurant with three separate dining rooms, one reserved for private parties. Spaghetti arrabbiata, cioppino, and complimentary homemade biscotti. An unlimited-champagne brunch reels 'em in. • 106 W. 73rd St. (212-501-7014). (M)

★ Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terra cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M–E)

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

Kitchenette Uptown
This much roomier spinoff of the venerable Tribeca comfort-food cottage and its expanded dinner menu might be reasons for the owners to reconsider the "ette" part of the name. But the food and the country-kitchen décor are as small-town quaint as ever. There are peach pancakes, salmon-croquette sandwiches, blue-plate specials, homemade pie, and, as the sign above the café-side counter says, breakfast, served all day. • 1272 Amsterdam Ave., near 123rd St. (212-531-7600). (I–M)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

Rain
Slightly tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 100 W. 82nd St. (212-501-0776). (M)

Restaurant 222
Still as cozy and romantic as ever, Restaurant 222 has changed direction: Owner Frank Valenza now calls it an "American-Italian" steakhouse. That means surprisingly flavorful fillet steaks accompanied by sauces like pizzaiola and nutted garlic and irresistible whipped potatoes. The prix fixe menus ($20 at lunch, $29.95 at dinner) are particularly good deals, especially compared with the pricy à la carte offerings. • 222 W. 79th St. (212-799-0400). (E) ($)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

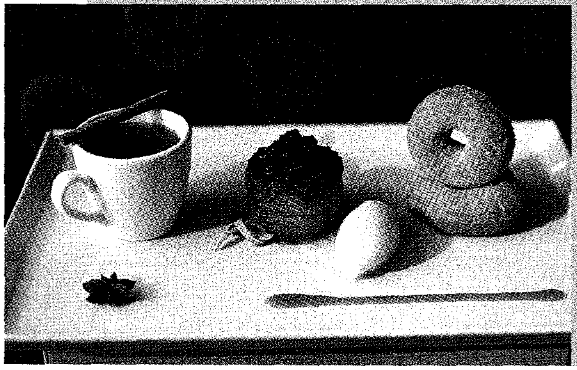
Brooklyn

★ Locanda Vini & Olii
A beautifully restored 130-year-old Clinton Hill pharmacy complete with apothecary drawers and rolling ladders right out of Henry Higgins's library is the charming backdrop for this terrific Tuscan restaurant. Two young chefs recruited from Italy turn out uncommon antipasti and salads; main dishes like rabbit civet; and a wealth of exquisitely sauced pastas like carrot maltagliati with fava beans. The excellent house wines are sold "consumption"-style. The bottle is left on the table, you help yourself, and whatever's left is theatrically measured with a homemade stick. • 129 Gates Ave. (718-622-9202). (M)

Object of Desire

Big Apple Minute

Every now and then, a chef will decide that certain ingredients are so irresistible that to give them only one preparation per plate—let alone on a menu—would be to shortchange diners. Foie gras, chocolate, even tomatoes routinely get the double- or triple-play treatment. "So why not apples?" must have been the thinking behind **The Dining Room**'s apple-trio dessert. Pastry chef Virginia Ng, late of New Jersey's Restaurant Serenäde, celebrates the quintessential fall fruit by roasting the local Granny Smiths into sweet-tart (but not mushy) submission and drizzling them with warm honey and currants. The accompanying hot mulled cider and buttermilk-cider doughnuts would make Johnny Appleseed proud. (154 East 79th Street; 212-327-2500.)



PHOTOGRAPH BY KENNETH CHEN.

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

New York Festival of Song
Opens its fifteenth season celebrating the poetry of Shakespeare. 10/9 at 8. • Weill Recital Hall, Carnegie Hall, Seventh Ave. at 57th St. (212-772-4448); $36.

★ New York Philharmonic
Lorin Maazel conducts works by Barber and Hindemith and Tchaikovsky's Symphony No. 5. 10/9 at 7:30 and 10/12 at 8; no Hindemith, but Debussy's *La Mer*, 10/10 at 7:30, broadcast live on 96.3 FM and wqxr.com. • Avery Fisher Hall, Lincoln Center (212-875-5656); $25–$88.

★ San Francisco Symphony
Michael Tilson Thomas leads Carl Ruggles's *Evocations* and works by Bartók and Strauss, 10/9 at 8; and Mahler's Symphony No. 3, 10/10 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $25–$84.

★ Matt Haimovitz
The cellist takes on CBGB. (See box.) 10/11 at 9. • 315 Bowery (212-982-4052); $10.

"Bach in Context"
Series begins with pianist Angela Hewitt playing the "Goldberg" Variations. 10/12 at 8. • Miller Theatre, Columbia University, Broadway at 116th St. (212-854-7799); $25.

★ International Stephen Wolpe Centennial
Fairly unsung German-Jewish Dada composer is celebrated in several concerts of his work and that of other new-music composers, including Schoenberg, Morton Feldman, Charles Wuorinen, and Elliott Carter. 10/12 and 10/13. Call or visit ekcc.org. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $10.

Met Chamber Orchestra
Musicians from the Metropolitan Opera Orchestra perform Nielsen's Flute Concerto, Mahler's Symphony No. 1 ("Titan"), and the premiere of Hsueh-Yung Shen's *Legend*. 10/13 at 3. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $39–$152.

★ András Schiff
Acclaimed pianist joins the Panocha String Quartet and violist Yuuka Shiokawa in a rare chamber-music performance. Program is all-Dvořák. 10/13 at 3. • 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $35.

★ Angela Denoke and Thomas Quasthoff
Soprano and bass-baritone make their Carnegie recital debuts, with Daniel Barenboim at the piano, performing songs from the Hugo Wolf songbook, the first in a series of concerts commemorating the centennial of Wolf's death. 10/14 at 7:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $25–$89.

★ Philadelphia Orchestra
In his final season as the orchestra's music director, Wolfgang Sawallisch leads an all-Schumann program, including the Cello Concerto in A minor. 10/15 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $25–$89.

Opera

Amato Opera
Final weekend of Puccini's *Madama Butterfly*. 10/11 and 10/12 at 7:30; 10/13 at 2:30. • Amato Opera, 319 Bowery (212-228-8200); $28.

Dicapo Opera
Presents Donizetti's *L'Elisir d'Amore*. 10/11 and 10/12 at 8; 10/13 at 4. • Dicapo Opera Theatre, 184 E. 76th St. (212-288-9438); $45.

★ Metropolitan Opera
Umberto Giordano's *Andrea Chénier*, with Plácido Domingo and Juan Pons, Puccini's *Turandot*, Rossini's *La Cenerentola*, and Bizet's *Carmen* are onstage this week. Call or visit metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$280.

★ New York City Opera
Verdi's *La Traviata* opens 10/12. New production of R. Strauss's *Salome*, Puccini's *Madama Butterfly*, and Mozart's *Don Giovanni* and *The Marriage of Figaro* run this week. Call or visit nycopera.com. • New York State Theater, Lincoln Center (212-870-5570); $25–$110.

Dance

★ Momix
Two stunning, high-energy programs combine modern dance, acrobatics, puppetry, and theatrical illusion: *Opus Cactus*, an homage to the desert, and *Momix in Orbit*, a collection of old and new repertoire. Through 10/13. Tues.–Fri. at 8; Sat. at 2 and 8; Sun. at 2 and 7:30. • Joyce Theater, 175 Eighth Ave., near 18th St. (212-242-0800); $40.

★ Ronald K. Brown/Evidence
Walking Out the Dark explores the complexities of family relationships, especially between siblings, using elements of West African dance. Through 10/20. Call for details or visit dtw.org. • Dance Theater Workshop, 219 W. 19th St. (212-924-0077); $32.

★ San Francisco Ballet
Weeklong run includes Christopher Wheeldon's *Continuum*, set to Ligeti, Mark Morris's *Sandpaper Ballet* and *A Garden*, William Forsythe's *The Vertiginous Thrill of Exactitude*, and Balanchine's *Rubies*. Through 10/13. Call for details or visit citycenter.org. • City Center, 55th St. bet. Sixth and Seventh Aves. (212-581-1212); $30–$60.

"9 Windows"
Colombian-born Federico Restrepo's multimedia dance-puppetry work examines the mind of the immigrant in today's climate. Thu.–Sat. at 8; Sun. at 2:30 and 8. Through 10/20. • La MaMa ETC, 74A E. 4th St. (212-475-7710); $15.

Gina Gibney Dance
All-female troupe premieres *Time Remaining*, a meditation on the notion of time, inspired by an image of ancient temple ruins overtaken by vines. 10/10–10/13 at 8:30. • St. Mark's Church, Second Ave. and 10th St. (212-674-8194); $15.

★ Xavier Le Roy
Hungarian dancer Eszter Salamon performs the French choreographer's (and former molecular biologist's) *Giszelle*, a take on the classical ballet drawing from 2,000 years of cultural icons, from ape to *The Thinker* to the moonwalk. • The Kitchen, 512 W. 19th St. (212-255-5793); $20.

Mizuto-Abura Mime Company
Japanese troupe makes its U.S. debut with *Soup*, a humorous look at how something mundane provokes a stream of memory. 10/10 and 10/11 at 8. • Japan Society, 333 E. 47th St. (212-752-3015); $25.

★ American Ballet Theatre
Opening-night gala includes an excerpt of Anthony Tudor's *Offenbach in the Underworld* (to be revived this season) and *The Garden of the Villandry*, and Jerome Robbins's *Fancy Free*. 10/15 at 7. Regular season begins 10/16. • City Center, 131 W. 55th St. (212-581-1212); $40–$100.

Stephen Petronio Company
Premieres the New York City–inspired *City of Twist* with original score by Laurie Anderson. Program also includes the new solo *Broken Man* and 2000's *Strange Attractors Part II*. 10/15–10/19 at 8; 10/20 at 2 and 7:30. • Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $38.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

Talent

Cello Bridge

At some point, cellist **Matt Haimovitz**, 31, got tired of seeing so few of his peers in the audience. Saddened, he started his "Bach Listening Room" tour, bringing the suites for solo cello to clubs, cafés, and taverns. "There's something incredibly intimate and subtle about this music," he says. "It was never really conceived to be played in these 2,000-seat halls." Over the past couple of years, he's played amid hanging cowboy boots and barbecued ribs at a Seattle honky-tonk bar and shared a dressing room with punk bands in L.A.; and on Friday, he'll be one of the few classical artists—if not the only one— ever to play the legendary club CBGB. "At these venues, I do feel people listening with new ears and sometimes with a kind of eerie attention," he says, noting that they often whistle, howl, audibly sigh, and—*quelle horreur!*—applaud between movements. Haimovitz loves that, and when the aficionados hush the novices, he'll sometimes launch a discussion about why we listen to classical music the way we do. Besides performing the Bach suites, he'll also play a new David Sanford work based on John Coltrane's "A Love Supreme" and his own "Anthem" (inspired by Jimi Hendrix's famously explosive rendering of the "Star Spangled Banner"—"It's amazing acoustically how many effects you can do on the cello that re-create electric-guitar technique"), to be recorded live for his next album. (See "Classical Music.") A.Z.

PHOTOGRAPH BY AMBER DAVIS.

Nightlife

Edited by Ethan Brown

Concerts

Dashboard Confessional
10/9 at 7. Humorless, blandly self-confessional, unrelentingly grim emo rock. And oh yeah, they're from the cultural dead zone known as Florida. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $17.50.

★ David Bowie
10/11–10/16. He's doing five shows each in all five of the city's boroughs (the first three this week) but what's really intriguing are reports from recent Bowie shows that suggest that he's delving into his experimental material of the 1970s. • 10/11 at the Music Hall at Snug Harbor, Staten Island (718-815-SNUG); $75. 10/12 at St. Ann's Warehouse, Brooklyn (718-858-2424); $75. 10/16 at Colden Center at Queens College, Queens (718-544-2996); $45; $35.

★ LL Cool J
10/9 at 8. LL Cool J has one of the most imposingly great songbooks in hip-hop: Hits like "Radio," "Rock the Bells" and "Mama Said Knock You Out" are just the tip of the iceberg. And along with Big Daddy Kane and Rakim, LL has the smoothest, most concise delivery in hip-hop. • Hammerstein Ballroom, 311 W.34th St. (212-307-7171). $25.

Ryan Adams
10/10 at 8. Adams seems to be getting softer, less risk-taking with age, and a recently released compilation of demos (*Demolition*) isn't helping the case for his status as an important singer-songwriter. • Beacon Theater, Broadway and 74th St. (212-307-7171). $35.

Small Stages

B.B. King Blues Club & Grill
10/9: The Gin Blossoms. 10/10: Eddie from Ohio. 10/11–10/12: Delbert McClinton. 10/13: Roger McGuinn. 10/16: Jerry Douglas Band. • 243 W. 42nd St. (212-997-4144).

Bottom Line
10/9: Professor Louie and the Cromatix. 10/10: David Pomerantz. 10/11: David Lindley and Wally Ingram. 10/12: Garland Jeffreys. 10/14: Guy Clark; Mary Gauther. • 15 W. 4th St. (212-228-6300).

★ Bowery Ballroom
10/9–10/10: Low. 10/11: Fun Lovin' Criminals. 10/12: Pork Tornado. 10/13–10/15: Doug Martsch. 10/16: Kim Richey. • 6 Delancey St. (212-533-2111).

Connolly's Pub and Restaurant
Saturdays at 10:30: Black 47. • 121 W. 45th St. (212-597-5126).

★ Irving Plaza
10/9: Bjorn Again. 10/9: Bjorn Again. 10/13: Salif Keita. 10/15–10/16: Sleater-Kinney; the Yeah Yeah Yeahs. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesdays: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. • 425 Lafayette St. (212-239-6200).

Knitting Factory
10/9: Cinerama; VHS or Beta. 10/10: Bevis Frond; Motorpsycho. 10/11: Hot Water Music; Thrice. 10/12–10/13: Shellac; Nina Nastasia. 10/14–10/15: Josh Redman. 10/16: Pan American. • 74 Leonard St. (212-219-3055). $.

★ Makor
10/9: Maria Marquez and friends. 10/10: John Wesley Harding. 10/12: Shlomo Bar and Habrera Ha'tivit Band. 10/13: "Babylonia to Beverly Hills": A Festival of Iranian-Jewish Culture. • 35 W. 67th St. (212-601-1000).

Maxwell's
10/11: The Glands; the Sunshine Fix; Departure Lounge. 10/12: The Skels. 10/16: Junior Watson. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
10/9: Conquistador; Skywriter. 10/10: The National; Baby Dayliner. 10/11: Richard Cheese and Lounge Against the Machine. 10/12: The Glands; Sunshine Fix. 10/13: Maya Azucena; Sophia Ramos. 10/14: Richmond; Jason Darling. 10/15: Blend Engine; Peter Mulvey. 10/16: Richard Buckner; Garrison Starr. • 217 E. Houston St. (212-260-4700).

Northsix
10/9: Ghost; Damon and Naomi. 10/10: The Red and the Black. 10/12: J. Mascis. 10/13: Ted Leo; Pharmacists. 10/14: Shellac. 10/15: Tift Merritt. 10/16: Kinski. • 66 N. 6th St., Williamsburg, Brooklyn (718-599-5103).

S.O.B.'s
10/9: Basilio Marquez. 10/13: Salif Keita. 10/16: Gato Barberi. • 204 Varick St. (212-243-4940).

Club Date

Martsch Time

The Idaho rockers Built to Spill have always been obsessed with the blues, as a listen to their powerful album *Ancient Melodies of the Future* will show. But on his recently released solo debut, *Now You Know*—which does not, by the way, mark his departure from the band—lead singer **Doug Martsch** (pictured) embraces the form in ways Built to Spill hasn't, stripping the music down to acoustic and slide guitar and singing darkly of unrequited love and wandering souls. This should be raw and intense stuff when Martsch plays the Bowery Ballroom October 13 through 15. (See "Small Stages.")

Southpaw
10/7: Do Make Say Think. 10/14: Jets to Brazil. • 125 Fifth Ave., Park Slope, Brooklyn (718-230-0236).

★ The Village Underground
10/6: Hot Hot Heat. 10/8: The Shroomies. 10/11: Legendary Pink Dots. 10/12: Jacob Fred Jazz Odyssey. • 130 W. 3rd St. (212-777-7745).

"Warsaw"
10/10: "Electroclash Festival" presents: Bis; A.R.E. Weapons; W.I.T.; Mt.Sims. 10/11: "Electroclash Festival" presents: Peaches; Chicks on Speed; W.I.T.; Tracy and the Plastics. • Polish National Home, 261 Driggs Ave., Williamsburg, Brooklyn (toll free, 866-468-7619).

The World
10/11: The Damned; Tiger Army. • Broadway and 43rd St. (212-398-3439).

Clubs

★ "Bang the Party"
Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. • Opaline, 85 Ave. A (212-726-1322). $10.

★ APT
Mondays: "The Minty Fresh Living Room" with Bobbito Garcia. Tuesdays: "iPod Party" with AndrewAndrew. Wednesdays: "Little Ricky's Rib Shack" with Rich Medina. Fridays: "Undressed" with Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. 10/15: 2 Many DJs. • 419 W. 13th St. (212-414-4245).

Centro-Fly
Thursdays: Eclectic music with "?" Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. • 45 W. 21st St. (212-627-7770).

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Sundays: More Larry Tee with "NYFC." Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand Street, Williamsburg, Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor, of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

Spa
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

★ Webster Hall
10/9: "Electroclash Festival" presents: Felix Da Housecat; Erol Alkan; Arthur Baker; 2 Many DJs; Tommie Sunshine; Prance; Hungry Wives; more. • 125 E. 11th St. (212-353-1600).

Jazz

★ Birdland
Mondays from 5:30 to 7:30: Scott Whitfield Jazz Orchestra. Tuesdays from 5:30 to 7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays from 5:30 to 7:30: Lew Anderson's All-American Big Band. 10/9–10/12: David Holland Big Band. 10/14: Charlie Persip and "Super Sound." 10/16: "Great Women in Music Presents": Carmen Lundy with the John Hicks Trio. • 315 W. 44th St. (212-581-3080).

Blue Note
Through 10/13: Gary Burton and Makoto Ozone.

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

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Revival

Dots Life

Legendary Pink Dots (pictured) might draw blank stares from rock critics and even record-store *High Fidelity* types. But this gothic rock band, formed in London in 1980, has a musical history so complex it rivals the Parliament-Funkadelic legacy, as well as a following as rabidly attentive as the Grateful Dead's. Listen to Dots albums like *Crushed Velvet Apocalypse* or *It's Raining in Heaven*, and it's easy to understand the fanaticism: Vocalist Edward Ka-Spel has a dark growl (and perversely nasty sensibility) to rival Nick Cave's, and the music is a fascinating mix of classical, electronica, and punk. The devotion to Ka-Spel and the Dots is such that a small press recently issued a book of his lyrics called *Love and Loud Colours: Lyrics, Stories, and Fragments*. And on October 11, the Dots—whose members come and go with such frequency that Websites devoted to the band are forced to constantly post updates about the latest departures—make a rare area appearance at the Village Underground. (See "Small Stages.") E.B.

10/15–10/20: Bebo Valdes Quartet. • 131 W. 3rd St. (212-475-8592).

Cajun
Mondays and Thursdays: Vince Giordano and the Nighthawks. Tuesdays: Stanley's Washboard Kings. Wednesdays: Eddie Davis and His New Orleans Jazz Band. Fridays: The Canal Street Dixieland Jazz and Blues Band. Saturdays: The Red Onion Jazz Band. Sundays: Peter Eckland Quartet. • 129 Eighth Ave., at 16th St. (212-691-6174).

Iridium
Monday nights, the Les Paul Quartet holds office hours. 10/15–10/20: Freddie Hubbard Nonet. Sets Sun.–Thurs. at 8 and 10, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

★ "Jazz Insights" Presents: "The Legacy of Charlie Parker"
Through 11/5. Jazz and lecture series hosted by Arnold Smith. Tuesdays from 7:45 to 9:30. 10/8: Gerry Niewood. 10/15: Mark Gross. • New School University, 66 W. 12th St. (212-229-5690). $35.

Jazz Standard
Sets at 7:30 and 9:30. Through 10/13: Arthur Blythe Quartet. • 116 E. 27th St. (212-576-2232)

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Tonic
Sundays: "Klezmer Sundays." 10/10: Oliver Lake Spirit Moves Ensemble. 10/11: Faun Fables. 10/12: Rashied Ali and Sonny Fortune. 10/16: Guy Klucevsek: "The Well Tempered Accordion." • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays in October: The Vanguard Jazz Orchestra swings on. Through 10/13: Jim Hall Trio. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines on Broadway
Mondays: "New Talent Night," hosted by Eddie Brill. 10/9–10/10: Shang. 10/11–10/13: Arnez J. 10/14: "How Ya Doin?" 10/15: "Hot 97's Fall Comedy Series." • 1626 Broadway, nr. 49th St. (212-757-4100). $12.50–$24.50, two-drink minimum.

Comedy Cellar
Through 10/14: Colin Quinn; Jim Norton; Godfrey; Sherrod Small. • 117 MacDougal St. (212-254-3480).

Dangerfield's
Through 10/13: Steve Marshall; Billy Burr; Nancy Redman; Steve Byrne; Gregory Vacarell; Richie Byrne. • 1118 First Ave., nr. 61st St. (212-593-1650).

Surf Reality
First Friday of every month: "The Vim Variety Show." First Saturday of every month: "The Carmen Mofongo Show." • 172 Allen St. (212-673-4182).

Cabaret

Cafe Carlyle
Sundays through 11/10: Alex Donner. Mondays through 12/30: Eddy Davis New Orleans Jazz Band featuring Woody Allen. Tuesdays through Fridays through 10/12: Mark Evans and the OperaBabes. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Danny's Skylight Room
Saturdays in October: Blossom Dearie. • 346 W. 46th St. (212-265-8130).

Don't Tell Mama
Thursdays in October at 6: "Seth's Broadway Chatterbox." Saturdays at 8:30: Ron Poole's "Poole Party!" Saturdays at 11: Tommy Femia in "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

★ Feinstein's at the Regency
Through 10/19: Ann Hampton Callway. The food and beverage minimum is $40 per person at all 8:30 shows and is $25 per person for the show at 11. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

★ Flea Theater
Through 10/13 at 9:30: Barb Jungr. • Flea Theater, 41 White St. (212-226-0051).

Judy's
10/9: Carol Shedlin. 10/10: Thayer Hochberg. 10/11: Matt Leahy with Mark Hartman. 10/12: Judy Kreston and David Lahm in "A Brand New Us." 10/13: Diane D'Angelo, Margaret Curry and Nancy Lee Bach in "(Something)." 10/14: Audrey Lavine returns in "At Home With Arlen." 10/15: Ann McFrederick. 10/16: Carol Shedlin in "Fresh as a Daisy." • 169 Eighth Ave., nr. 18th St. (212-929-5410).

★ Neue Galerie New York
10/11: Theo Bleckmann. • 1048 Fifth Ave., at 86th St. (212-628-6200).

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TheMix

Edited by Boris Kachka

Radio Highlights

"Music Around the Mediterranean"
A broadcast of the festival on John Schaefer's show begins with an episode of music from several Italian cultural traditions and a Spanish band that blends flamenco with Arab influences. • 10/12 at 8 P.M. WNYC, 93.9 FM.

Alan Furst
The author of smart thrillers talks about his latest, *Blood of Victory*, with the eponymous host of "The Lewis Burke Frumkes Show." • 10/13 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

"Naissance and Renaissance in Harlem"
Scholars Johanna Garvey and David Yaffe discuss the confluence of jazz and literature during the Harlem Renaissance. • 10/9 at 6 P.M. Mercantile Library, 17 E. 47th St. (212-755-6710 for required reservations); $5.

Eric Foner
The Columbia historian lectures on the subject of his new book, *Who Owns History? Rethinking the Past in a Changing World*. • 10/10 at 3 P.M. The New School, 66 W. 12th St. (212-229-5488); free.

Reviving the City's Worst Schools
Now that Bloomberg is in control, panelists discuss what to do for failing city schools. • 10/10 at 5 P.M. Swayduck Auditorium, 65 Fifth Ave., at 12th St. (212-229-5418); free.

"Leaders, Heroes, and Quiet Champions"
On the eve of Coming Out Day, the organization Live Out Loud hosts a panel on the challenges of being out and powerful—including a firefighter, the mayor of Nyack, New York's finance commissioner, and people from MTV. • 10/10 at 6:30 P.M. Judson Memorial Church, 55 Washington Sq. South 631-586-2887); free.

Latin American Architecture, 1930-1960
Carlos Brillembourg and Terence Riley convene a symposium on the flowering and sudden demise of high architectural modernism in Brazil, Argentina, Uruguay, and later Mexico and Venezuela. • 10/11, 11 A.M. to 7 P.M. The New School, 66 W. 12th St. (212-229-5488); $15.

Anniversary of *The Forward*
As the Yiddish paper turns 104, general manager Samuel Norich and journalist Abraham Cahan talk about its founding while actors offer bilingual readings and singers remember labor songs. • 10/13 at 2 P.M. Eldridge Street Project, 12 Eldridge St. (212-978-0803); $6.

"Extreme Reporting"
Investigative journalists Sebastian Junger (*A Perfect Storm*), Ron Haviv (photography for *Newsweek*), and John Miller (*The Cell*) discuss the risks of reporting on the war on terror. • 10/13 at 7:30 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Hillary Clinton
The junior New York senator breaks down her first two years in office with New School president and former senator Bob Kerrey. • 10/14 at 6 P.M. The New School, 66 W. 12th St. (212-229-5488); $5.

The State of World Jewry
Professor and author Samuel Freedman talks with rabbis Ammiel Hirsch, Phil Miller, and Yosef Reinman about the divisions among Jews and the potential for greater unity. • 10/15 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500; $18.

"Woman to Woman"
Authors Erica Jong, Phyllis Chesler, and Rachel Simmons join HBO exec Sheila Nevins to discuss women's complicated relationships. • 10/15 at 8:15 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

The Written Word

Jonathan Safran Foer and Dara Horn
Two absurdly young authors read from strong first novels—Foer's *Everything Is Illuminated*, Horn's *In the Image*. • 10/9 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $15.

Mineko Iwasaki
The world's most famous former geisha—and the basis for the best-selling *Memoirs of a Geisha*—talks about *Geisha: A Life*, a memoir in which she sets the record straight on her illustrious career. • 10/9 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Sarah Vowell
The perkily acerbic essayist and NPR commentator talks about her new book of essays, *The Partly Cloudy Patriot*. • 10/10 at 6:30 P.M. South Court Auditorium, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

Poetry in Motion Jamboree
Somewhere between Captain Morgan and those insipid full-car Yellow Pages ads, the MTA has found room for the occasional musing by Yeats, Lorca, and Dickinson. Celebrating a decade of rolling rhymes, buskers from the Authority's Music Under New York program play sets between readings by poets from Paul Muldoon to Nikki Giovanni—along with actors Sonia Manzano and *Sex and the City*'s Cynthia Nixon (the cerebral one). • 10/10 at 7 P.M. Symphony Space, 2537 Broadway, at 95th St. (212-864-1414, ext. 220); $12.

Cornelius Eady and Kimiko Hahn
Two exceptional and prize-winning contemporary poets read from their work. • 10/10 at 7 P.M. NYU Bobst Library, 70 Washington Sq. So. (212-998-8816); free.

The Onion Ad Nauseam
Your favorite journalists, led by editor Robert Siegel, talk about their parodic newspaper's new book. • 10/10 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Kenji Jasper
The author of *Dark* reads from *Dakota Grand*, his novel about a hip-hop journalist. • 10/10 at 7:30 P.M. Barnes & Noble, 267 Seventh Ave., Brooklyn (718-832-9066); free.

Jocko Weyland
The skater talks about his new memoir, *The Answer Is Never: A Skateboarder's History of the World*. • 10/10 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Martin Cruz Smith
The best-selling author of *Gorky Park* reads from his latest historical suspense, *December 6*, and talks about it with author S. J. Rozan the following week. • Reading; 10/10 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free. Talk: 10/14 at 8:15 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Lemony Snicket and Adam Gopnik
The children's author also known as Daniel Handler talks to the *New Yorker* writer about his work, particularly his latest book, *The Carnivorous Carnival*. • 10/10 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Wole Soyinka
The Nobel Prize–winning Nigerian-born poet reads from recent works. • 10/12 at 4 P.M. Dia Center for the Arts, 548 W. 22nd St. (212-989-5566); $6.

Tom Barbash and Mark Winegardner
Barbash, an award-winning short-fiction writer, reads from his first novel, *The Last Good Chance*; Winegardner presents his story collection, *That's True of Everybody*. • 10/13 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

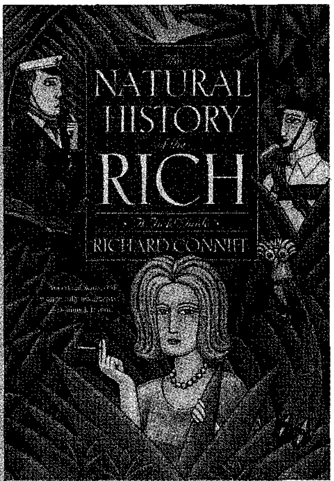
Daniel Mason
The first-time novelist reads from his Conradian adventure, *The Piano Tuner*. • 10/14 at 7 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Billy Collins and Kay Ryan
Collins, the U.S. poet laureate, reads from classic and new work as Ryan reads from her recent collections *Elephant Rocks* and *Say Uncle*. • 10/14 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

Pat Conroy
The popular writer reads from *My Losing Season*. • 10/15 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

In Print

Wild Fiefdoms



"People think when you liken them to animals, that's an offensive thing," says Richard Conniff, who does so at book length in **The Natural History of the Rich: A Field Guide** (Norton; $26.95). "People need to get over it." After 30 years in journalism, alternating nature books (like *Every Creeping Thing* and *Spineless Wonders*) with reports on the nests of the wealthy for *Architectural Digest*, linking the two worlds seemed inevitable. "It's probably stupid of me not to have done it sooner," says Conniff, who came up with the idea while on assignment in Monaco for *National Geographic*. Thanks to mounds of research and a fine-tuned sense of the absurd, he turned what might have been yet another dreary nature-over-nurture tract into a diffident but hilarious study of the human alpha male (along with his wives and mistresses). The material was certainly there, given the ruling class's propensity for siring illegitimate broods, dispensing with rivals, protecting kin at all costs, even urinating in public. But most important is the preoccupation with display. "The differences between old and new money are really overrated," says Conniff. "They both want to show off who they are; they've just figured out different means of doing it." And these days, new money loses its gaudy trappings rather quickly. (Just one example: Alan Grubman, Lizzie's entertainment-lawyer dad, bought a Rolls-Royce in 1981, only to dump it in 1990 after David Geffen told him it screamed "nouveau riche.") Conniff admits that his idea was driven by envy as much as intellectual interest. "We all have this biological propensity to be interested in dominant animals," he says. "And that's not going to change." B.K.

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On View

Garden of Unearthly Delights

If you hear one-liners emanating from the Winter Garden's palm trees, you needn't worry that you're losing your mind: Thank David Byrne—and Creative Time, the nonprofit arts powerhouse. Though the group has been kicked out of the Brooklyn Bridge Anchorage for security reasons, "we decided we weren't going to let that get us down," says Creative Time executive director Anne Pasternak. Following up the Tribute in Light, Pasternak wanted "to bring additional life back to the environment." Hence **Sonic Garden**, a vast sound installation to be unveiled on October 17 in the World Financial Center's Winter Garden (pictured). Byrne is wiring trees with recorded jokes from Catskills comedians; Marina Rosenfeld is using the sound of skipping stones; and Ben Rubin is tapping into recordings from the stock exchange. As for Laurie Anderson, she plans to turn the room into "a giant violin": "When I went to look at the space, I ran into my brother, and he said, 'Please don't do anything elegiac. We work here.' " ADA CALHOUN

PHOTOGRAPH COURTESY OF THE WORLD FINANCIAL CENTER.

Jeffrey Eugenides
The *Virgin Suicides* author reads from his long-awaited second novel, *Middlesex*. • 10/15 at 7 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Walter Mosley and Frederic Tuten
The mystery author introduces Tuten and discusses his latest well-received novel, *The Green Hour*. • 10/15 at 7 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Francine Prose
The acclaimed writer reads from her new nonfiction work, *The Lives of the Muses*. • 10/15 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Special Events

Tours

Columbus Weekend Little Italy
Remember the explorer's lineage with immigrant history and tastings of pizza, cannolis, and more. • 10/12 and 10/13 at 12:45 and 3 P.M. (call 212-465-3331 for reservations and meeting place); $16 includes food.

Jewish Williamsburg
The Satmars, Brooklyn's most isolated Hasidic group, are the focus of the neighborhood and of this tour of a true American shtetl. • 10/13, 11 A.M. to 3:30 P.M. Call 212-415-5500 for reservations and meeting place; $40.

Benefits

"The Exonerated" Benefit Performance
A rendition of the new play about six people wrongly convicted of murder (starring Richard Dreyfuss, Sara Gilbert, and Bob Balaban) benefits the Fortune Society. • 10/9, cocktails 6:30 P.M., performance 7:15 P.M., dinner afterward. *The Culture Project, 45 Bleecker St.; dinner at* B Bar, 40 E. 4th St. (212-691-7554); $150, $350 including dinner.

Marriage Equality Benefit
A cocktail and hors d'oeuvre reception benefits Marriage Equality New York, which aims to advance the legalization of gay marriage nationwide. • 10/9 at 7 P.M. 545 W. 34th St., Apt. 3B (212-242-8844); $75 and up.

American Ballet Theatre Opening Gala
A sampling of the fall repertoire (including *A Tribute to George Harrison* and Jerome Robbins's *Fancy Free*) kicks off the season, along with dinner. • 10/15 at 7 P.M. University Club, 1 W. 55th St. (212-477-3030, ext. 3245); $40 and up.

Exhibit

"Urban Neighbors"
An exhibit subtitled "Images of New York City Wildlife" displays all kinds of renderings of diverse fauna ranging from the untamed inhabitants of the early eighteenth century to the less savory critters of today—250 species in all. • 10/11 through 2/1/03. New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); free.

Other Events

The Modern Show
Ceramics, jewelry, books, posters, photos, glass, art, and lighting from 100 exhibitors of international twentieth-century objects are on offer. • 10/11 and 10/12, 11 A.M. to 7 P.M., 10/13 from 11 A.M. to 5 P.M. 69th Regiment Armory, Lexington Ave. at 26th St. (212-255-0020); $12.

"*L'Étoile* Shines"
Just before the rediscovered French *opéra-bouffe* classic premiers at City Opera, an evening of live musical excerpts and color slides also features director Mark Lamos, costume designer Constance Hoffman, and a few cast members discussing their work. • 10/9 at 7:30 P.M. Florence Gould Hall, 55 E. 59th st. (212-307-4100); $25.

Sports

***Fitness* Magazine Mind, Body & Spirit Games**
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Pontiac Staten Island Half-Marathon
This final race in the NYRRC's Half-Marathon Grand Prix is followed by a festival featuring tours of Fort Wadsworth, re-creations of Revolutionary War encampments, clowns, and musicians. • 10/13 at 9:40 A.M. Richmond County Bank Ballpark, 75 Richmond Terrace, Staten Island (212-860-4455 or nyrrc.org); $30, $20 members.

Kids

Edited by Susan Avery

Events

For Children

For the Love of the Book
WLIW–Channel 21 hosts its annual Reading FunDay at the South Street Seaport. (See box.) • 10/13 from 11 A.M. to 3 P.M.; South Street Seaport, Pier 17, Main Stage (in case of rain, the event will be indoors at the Food Court) (516-367-2100 ext. 8044 or wliw.org/rfd); free.

Inside the Artist's Studio
The Children's Museum of Manhattan is going all out on its latest exhibit: *Art Inside Out.* Within some 4,000 square feet, pieces from the contemporary art world become three-dimensional. Enter a room inspired by Elizabeth Murray's colorful abstractions where household items are playfully warped. At doggy dramatist William Wegman's home, kids figure out how everyday items can become creative works. In the Fred Wilson display, the pieces seem to talk to one another. Interactivity abounds. • Opens 10/12 through 12/31/03; Children's Museum of Manhattan, 212 W. 83rd St. (212-721-1223 or cmom.org); $6.

An Elephant's Position
Babar's Yoga for Elephants helps kids understand those strange positions mommy gets into. At Books of Wonder, author Laurent de Brunhoff reads from the new book and does a meet-and-greet with the kids. • 10/12 from noon to 2 P.M.; Books of Wonder, 16 W. 18th St. (212-989-3270 or booksofwonder.com); free.

Daddy Gives Birth
Join the sea experts at the New York Aquarium and learn about the world of seahorses, where it's the male population that bears the babies. An oceanic sing-along and art projects round out the program. • 10/12 from 1:30 to 3 P.M.; New York Aquarium, Surf Ave. and W. 8th St., Coney Island (718-265-FISH or nyaquarium.com); $11 grown-ups, $7 seniors and kids 2 to 12, free for youngers.

Laurie Sings Again
Kids recording artist Laurie Berkner hits the streets with her new album, *Under a Shady Tree,* with a concert at Columbia University. • 10/13 at 11 A.M.; Columbia University, Roone Arledge Auditorium, Broadway and 115th St. (212-678-1654 or laurieberkner.com); $12.

An Early Rockin' Halloween
A Staten Island cousin of mine used to say, "If it's free, it's for me." He'd be happy to know that the Halloween Carnival in his borough offers up free rides and goodies for the kids, along with a standard-issue costume contest. Right down the street in St. George is an Oktoberfest with lovable oompah bands as well as a Roktoberfest with sixties, seventies, and eighties tribute bands. • 10/19 from 11 A.M. to 9 P.M. (raindate 10/26); St. George, adjacent to the Ferry Terminal (718-815-3874); free.

Classic Animal Magnetism
The Little Orchestra Society launches its season with the Lolli-Pop series for kids ages 3 to 5. The 50-minute introductory classical-music concerts feature Bang the Lion, Bow the Panda, Buzz the Bee, and Toot the Bird, each representing a section of the orchestra. The program includes Tchaikovsky's *Dance of the Sugar Plum Fairy*, Mozart's *Turkish Rondo*, and Sousa's *Stars and Stripes Forever.* • 10/19 at 10:30 A.M. and noon, 10/20 at 1 and 2:30 P.M.; Hunter College, Kaye Playhouse, Lexington Ave. and 68th St. (212-971-9500); $40.

Rhythm Nation
Kids who love to jump will get into it with *Pulse: A Stomp Odyssey*, a new large-format film that explores the sights and sounds of other cultures, guided by the internationally acclaimed performers of the Off Broadway *Stomp* troupe. • Opens 10/19; American Museum of Natural History, Central Park West and 79th St. (212-769-5100); $17 grown-ups, $12.50 students and seniors, $10 kids.

Happening

Read to Me

WLIW21's
Reading
Fun
W21

When Laura Savini heard that a southern PBS station sponsored storytelling with firefighters at the local library, the WLIW–Channel 21 executive thought, *We're New York—we can do that, but bigger.* With that in mind, Savini set out to make a splash, persuading celebrities to read to kids, collecting tons of freebies to give away, and finding location, location, location. The first **Reading FunDay** in 1995 was a smash, with thousands showing up at Long Island's immense Roosevelt Field Mall. Down the line, the station added dates at the South Street Seaport, drawing upwards of 3,000 PBS fans to listen to stars like Paul Sorvino, Tony Randall, and Cyndi Lauper read their favorite children's books aloud. This Sunday, the station welcomes Andrea Martin (*Oklahoma!, My Big Fat Greek Wedding*), Paula and Carole (pictured) from *The Magic Garden* ("Open up the window, listen to the wind blow . . . "), and Fox weatherman Dave Price to the Seaport. Kids will also be wowed by PBS costumed favorites Caillou and Clifford the Big Red Dog. "We also expect our Reading FunDay groupies," adds Savini, an onscreen regular whom preschoolers recognize from *Barney* pledge-drive appearances. "I've seen some of these kids from the time they were in their mothers' arms, and now they're big kids with siblings. And to see 3,000 children sit still and listen—it's amazing." Suggestion to PBS: Forget the pledge drives—sell babysitting services. (See "Events.")

S.A.

PHOTOGRAPH COURTESY OF WLIW21.

Solutions to last week's puzzles

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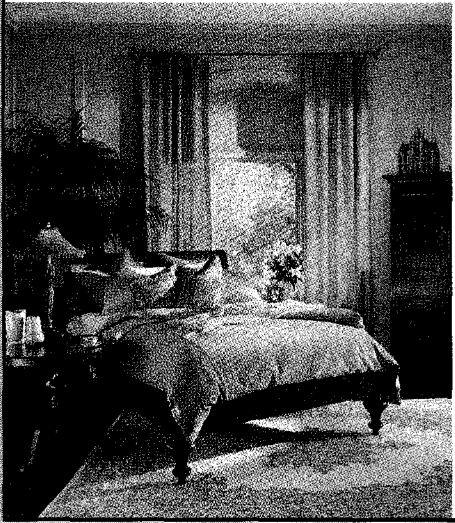

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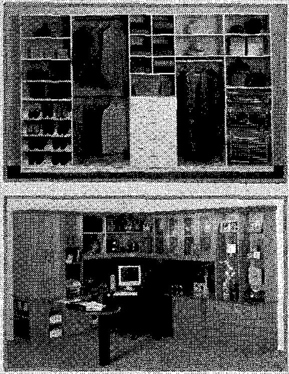

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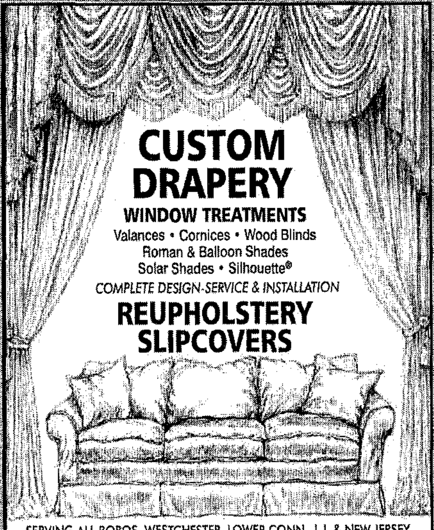

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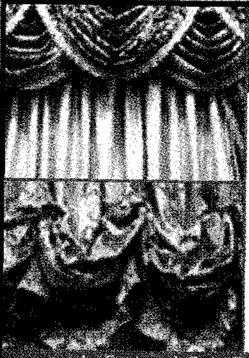

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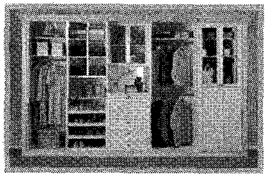

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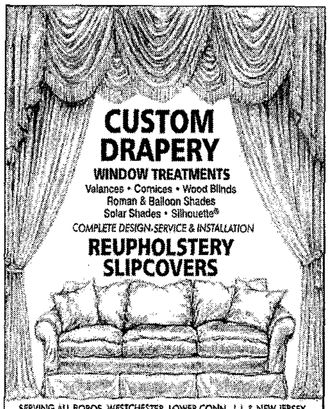

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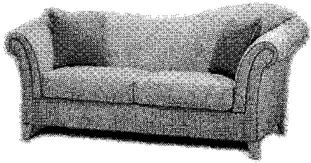

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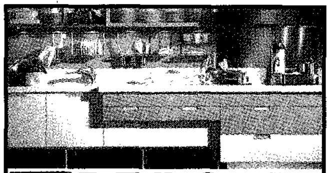

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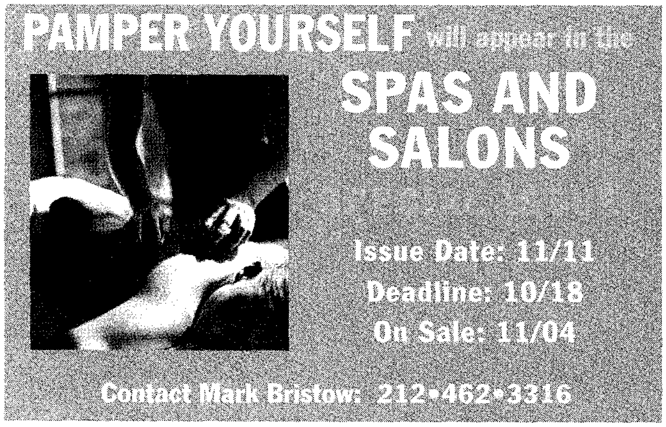
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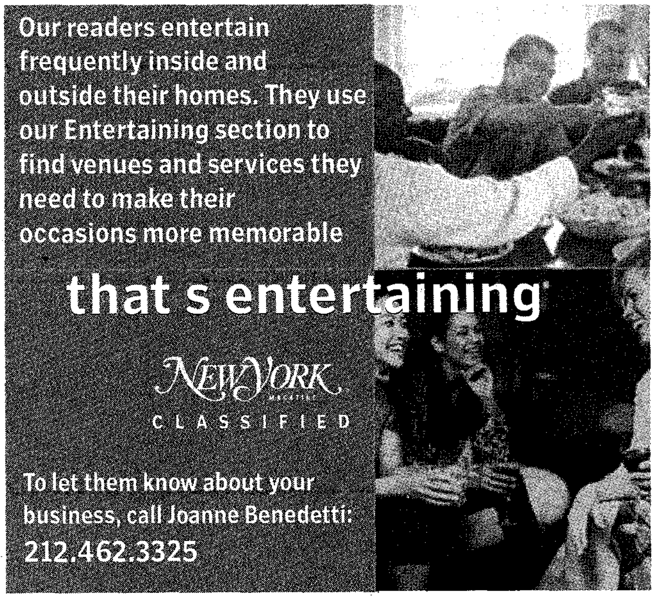

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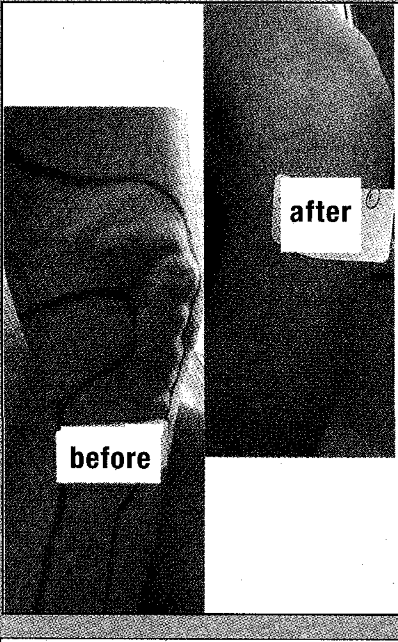

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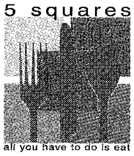

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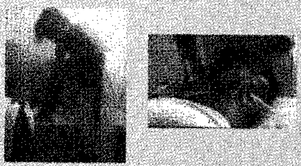

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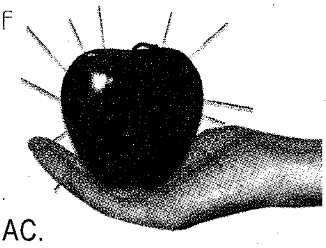

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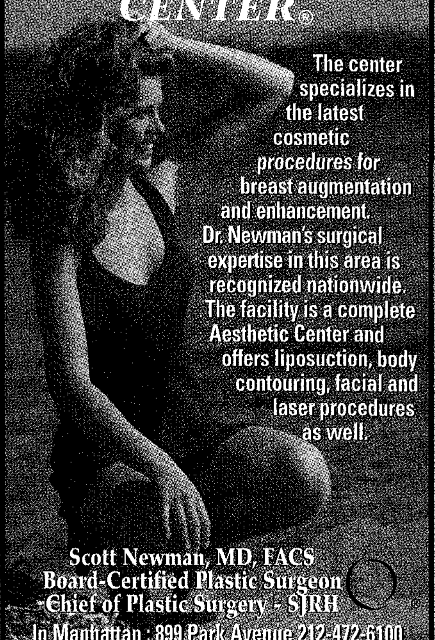

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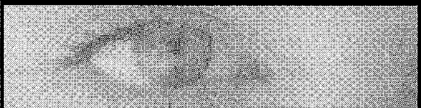

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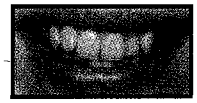

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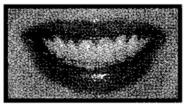

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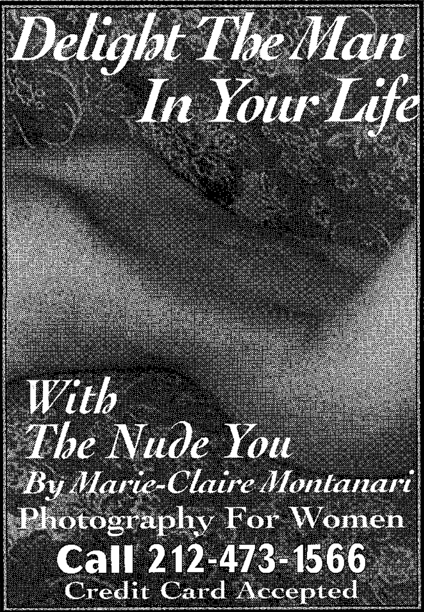

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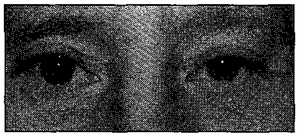

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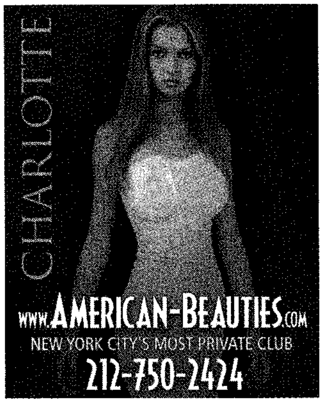
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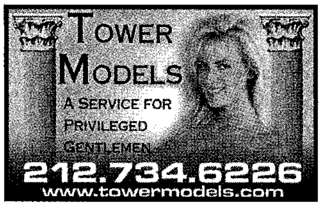
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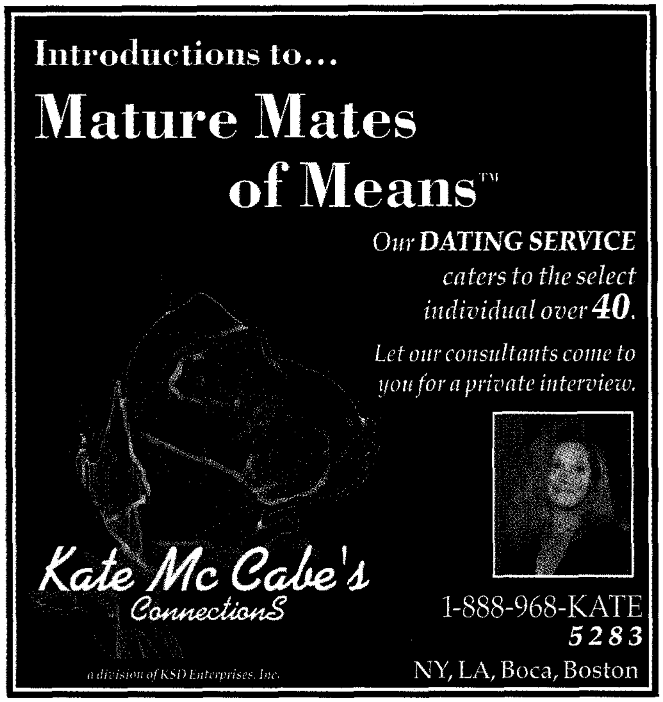
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Boy Genius, PhD—Chairman/CEO Wall Street bank, published author, looks 30, green eyes, brown hair, 5'10", 155 lbs, very handsome, athletic, refined, passionate, affectionate, romantic, charming, generous, considerate, honest, sophisticated, social, masculine, excellent taste in everything, finds humor in most anything. Works half the year in NY, vacations half the year at second home in Paris. Loves dinner out, mornings in, laughter, photography, sailing, cinema, travel, arts and fashion. Is ready to meet one-in-a-million (soul mate), super-intelligent, beautiful, precious, sophisticated, feminine, passionate and slender woman, 29 (+/-), 5'7" (+/-), for the time of our lives and the answer to our dreams. Exchange confidential photos, meet for cafe. ny10021paris75006@yahoo.com 3065 ✉☎

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Equestrian—Divorced Jewish male, 6'1", slim, nonsmoker, 67, seeks white female who enjoys the look, likes horses. 3127 ✉☎

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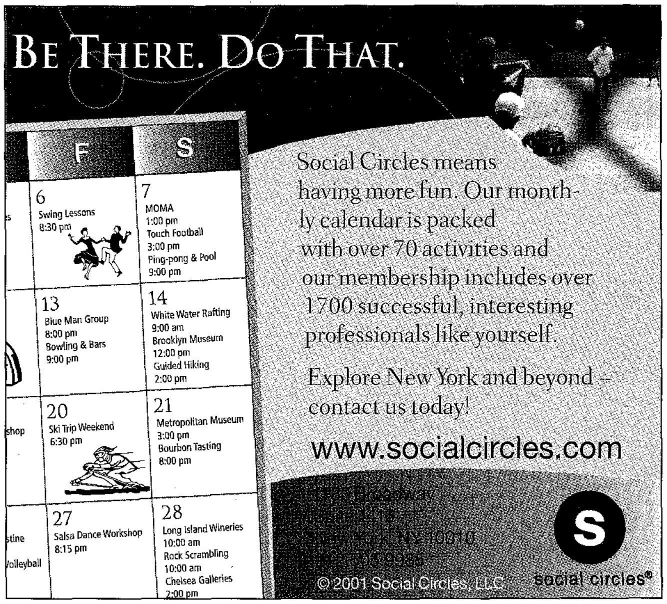

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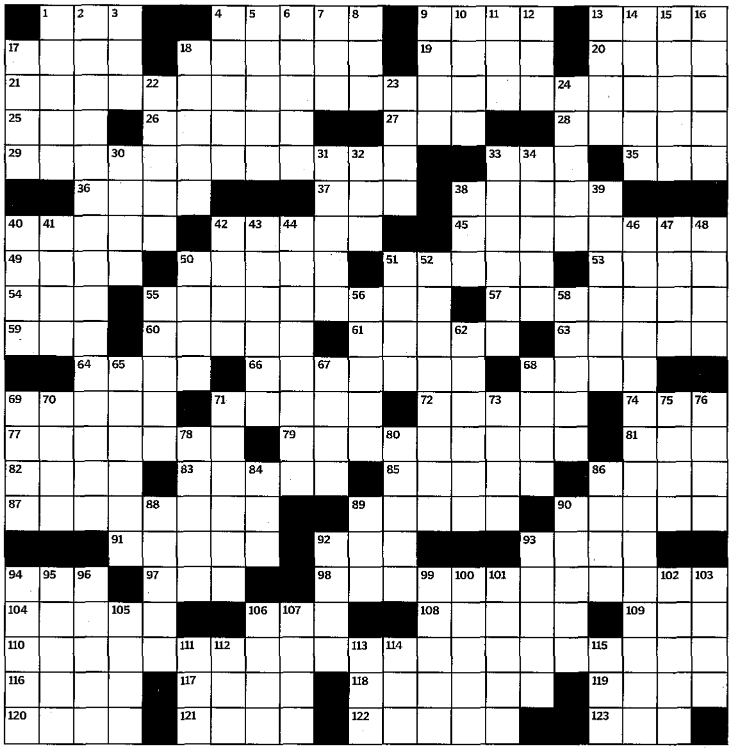


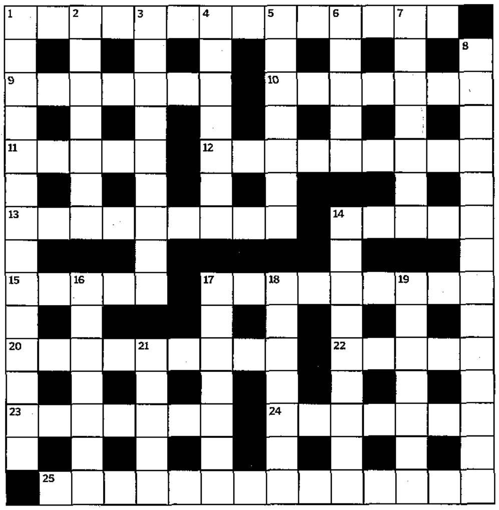
ACROSS

1 Offense that maddens MADD
4 Prized viol
9 Clown of old TV
13 Hill's partner
17 Arlene of the screen
18 Hollywood Power
19 Prayer finale
20 NYSE kin
21 PALINDROME: Bad old cats exist
25 Took the hook
26 Exhaustive investigation
27 Tennis do-over
28 More sapient
29 LONGEST WORD that the left hand can type
33 Antipole of W.N.W.
35 Matched collection
36 Take on employees
37 Brewery product
38 TV's "Mod" group
40 Impede an opponent, in sports
42 "Straight Up" singer Paula
45 REDUNDANCY: Arithmetic result
49 Meadow bird
50 County north of the Golden Gate Bridge
51 Defunct U.S. airline
53 Ellington's "Take —— Train"
54 Classifieds
55 CONTAINER: Overseas capital with USA in its middle
57 Rags
59 Nectar collector
60 Ten-percenter
61 Juliet's "That which we call ——"
63 Spartan slave
64 Confessor's earful
66 Go to pieces
68 Resort near Venice
69 How two hearts may beat
71 Skydiver's must, short style
72 Gunpowder ingredient
74 Health facility
77 Bunch
79 MOST ELONGATED WORD of one syllable
81 Treat leather
82 "Every cloud —— silver . . . "
83 Olympus resident
85 Draws nigh
86 Washer cycle
87 OXYMORON: Bookie's quote
89 "—— it goes"
90 Aussie "bear"
91 Cybermessages
92 Card in the hole
93 Partridge's tree, in a song
94 Bleating sound
97 Mind-training system of the '70s
98 PUN: Rehab for a fish?
104 Of equal size
106 Toward the stern
108 Moses's brother
109 Investment payoff: abbr.
110 ANAGRAM I: The leaning tower of Pisa
116 Pick the short straw
117 Peace Nobelist Wiesel
118 Boy of Mexican fiction
119 G.I. hospitality centers
120 Goblet feature
121 Fervor
122 Eye sores
123 Live-in animal

DOWN

1 Lifeboat hoist
2 SPOONERISM: Purveyor of presidential news
3 Ailing
4 Church council
5 The Mohicans, e.g.
6 Actors' quests
7 Gas-pump suffix
8 Phone-button 3
9 Hay bundle
10 Fail to include
11 Branch of Buddhism
12 Yearling's age
13 Surrealism great
14 Off the mark
15 River landing
16 Apply muscular effort
17 Rookie socialites, in brief
18 —— Haute, Indiana
22 Fire start
23 Otherwise
24 Workout wetness
30 Candle cord
31 Steam bath
32 Angled annex
33 Make comparable
34 —— cum laude
38 Worker's I.D.
39 Like this "i"
40 Spill the beans
41 Fill with cargo
42 Berne's river
43 Midmorning meal
44 Have no confidence in
46 ANAGRAM II: Earth's ideal spot
47 Before sol or space
48 At the tail end
50 Ryan and Tilly
51 Extra job-benefit
52 Added up, with "to"
55 One of Michael Jackson's sisters
56 Shoestring inserter
58 Bronze medalist's position
62 Spiral bandages
65 Non compos mentis
67 A.B.A. member
68 Famed Virginia family
69 Need liniment
70 Serb, ethnically
71 Alternative to cash
73 ". . . —— the perilous fight"
75 Bucket
76 Karenin's wife
78 Old Norse poetry writings
80 Nine: prefix
84 Cuba or Aruba: abbr.
86 Fly high
88 Greek alphabet ending
89 Alas, in Alsdorf
90 Creator of Nancy Drew
92 Spumante city
93 Victrola, familiarly
94 Cries like a baby
95 "—— in the Dark," 1964 movie
96 Degrade
99 Hoarse-voiced
100 Newscaster Couric
101 Runs at the Meadowlands
102 Cockpit occupant
103 The "Y" in Y.S.L.
105 Gossip-column tidbit
106 Opera highlight
107 Use the sense of touch
111 Turk's hat
112 Bullring bravo
113 Some M.D.'s
114 Earnings after deductions
115 Kind of tent

The 'Guardian' Crossword Set by Fawley



ACROSS

1 Cosmetic exercise for all to see in Pope's action? (14)
9 One can tell when a pupil isn't working. (7)
10 Putting money on a dog is commonly practised. (7)
11 Someone in uniform teased within earshot. (5)
12 Beginning to go below, prisoner brought in explosive. (9)
13 Most in street upset about awful din. (9)
14 Beg President to take precedence. (5)
15 Very big vehicle may be what film actor is after. (5)
17 Twenty years ago Labour MPs were downtrodden. (9)
20 Sort of food thing covered in grain. (5,4)
22 Bread no longer available across the Channel. (5)
23 Went beserk in diatribe about Brazilian city. (3,4)
24 Composer of operas using percussion instrument in one. (7)
25 To be unseeing, to somehow keep necessarily quiet. (4,4,6)

DOWN

1 Like some of the accountant's figures presented for discussion. (7,7)
2 Vulgar American four entertained by their President no longer. (7)
3 One not expected to score is emotional about excellent half-century. (4-5)
4 Lard that is besetting bloke mostly responsible for enervation. (7)
5 Clown, eccentric—one of a lovely bunch? (7)
6 Trunk coming from gnarled roots. (5)
7 Late deliveries on the field—water on the ground, we hear? (7)
8 Various pieces in street I coveted, but he may have deterred me! (5,9)
14 Case getting left with female bits and pieces. (9)
16 Upright character in church opposing drink. (7)
17 Left after dinner? (7)
18 Something in computer—a bit sticking up, almost broken. (7)
19 Old sailor performing on a soapbox? (7)
21 Type size for characters used in the literature. (5)

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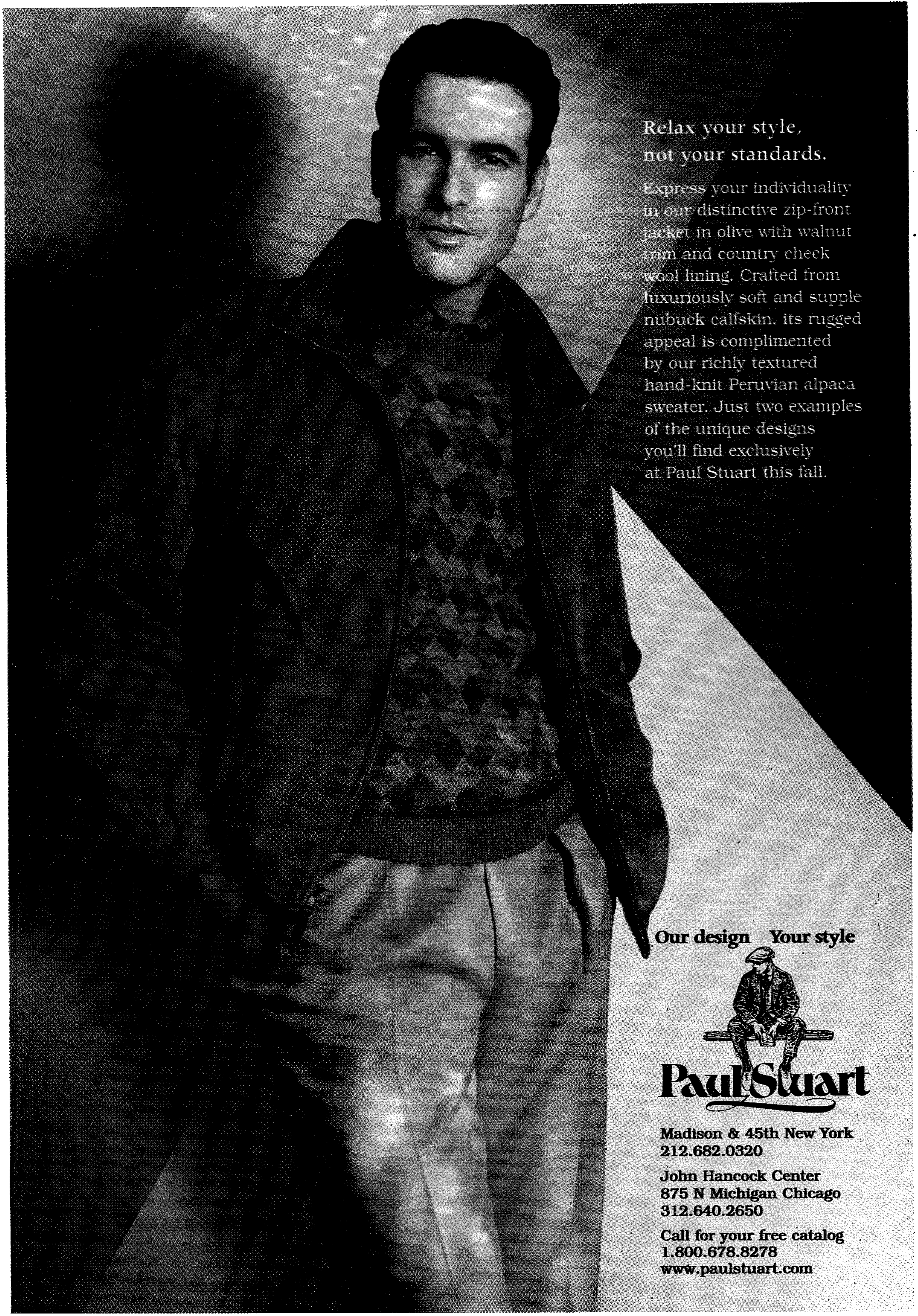
SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 125.



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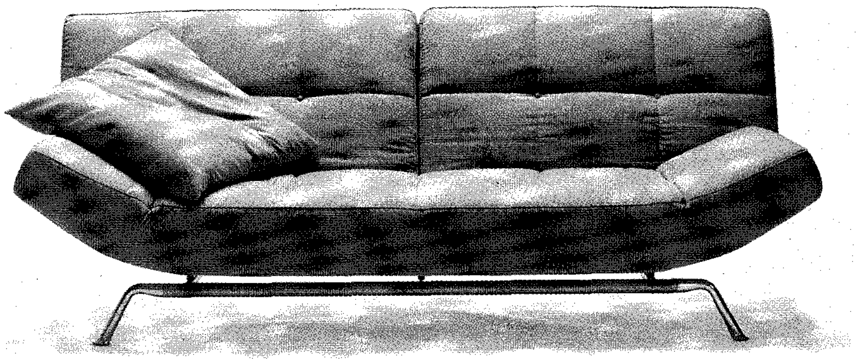

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